

F36
8:A96
1982
c.2



Awards in the Visual Arts 1

N.C. DOCUMENTS
CLEARINGHOUSE

JUL 17 2014

STATE LIBRARY OF
NORTH CAROLINA
RALEIGH



Digitized by the Internet Archive
in 2015

<https://archive.org/details/awardsinvisualar01sout>



Awards in the Visual Arts 1

Awards in the Visual Arts 1

*an exhibition of works by recipients of the first annual
Awards in the Visual Arts Fellowships*

Terry Allen
Douglas Bourgeois
Edward C. Flood
Michael Luchs
Richard Shaffer

Richard Bosman
Marsha Burns
Maurie Kerrigan
Stephen Schultz
Michael Singer

7 May through 8 August 1982
National Museum of American Art
Washington, D.C.

8 November through 26 December 1982
Des Moines Art Center
Des Moines, Iowa

2 February through 20 March 1983
The Denver Art Museum
Denver, Colorado

Published by the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, on the occasion of the first annual Awards in the Visual Arts exhibition organized jointly by the Southeastern Center for Contemporary Art and the National Museum of American Art, Smithsonian Institution, Washington, D.C.

AVA Program Director: Ted Potter
Director
Southeastern Center for Contemporary Art

Curator for the exhibition: Harry Rand
Curator and Chairman
Department of 20th Century Painting and Sculpture
National Museum of American Art

Installation design: Val Lewton
Chief of the Design Unit
Exhibition and Design
National Museum of American Art

Exhibition coordinator: Lee Hansley
Associate Curator
Southeastern Center for Contemporary Art

Copyright 1982 by the Southeastern Center for Contemporary Art, 750 Marguerite Drive, Winston-Salem, N.C. All rights reserved. Library of Congress Catalog No. 82-80018

Catalogue design: Lee Hansley
Printing: Wooten Printing Company, Inc.

Price: \$13.00

Awards in the Visual Arts

funded by

**The Equitable Life Assurance Society
of the United States**

New York, New York

The Rockefeller Foundation

New York, New York

The National Endowment for the Arts

A Federal Agency, Washington, D.C.

administered by

Southeastern Center for Contemporary Art

Winston-Salem, North Carolina

in consultation with

National Museum of American Art

Washington, D.C.

Table of Contents

	Page
Dedication	10
Foreword	11
Exhibition Essay	16
The Artists	27
Terry Allen	28
Richard Bosman	32
Douglas Bourgeois	36
Marsha Burns	40
Edward C. Flood	44
Maurie Kerrigan	48
Michael Luchs	52
Stephen Schultz	56
Richard Shaffer	60
Michael Singer	64
The Jury	68
Catalogue of the Exhibition	72
AVA Advisory Committee	75
Acknowledgments	76

Dedication

This first AVA Fellowship artists exhibition is respectfully dedicated to the late Dr. Joshua C. Taylor (1917–1981).

From the beginning, Dr. Taylor gave his counsel and support to the formulation of the AVA program. He put the prestige of the National Museum of American Art behind the project by offering to premiere AVA's first national fellowship artists exhibition.

The importance of Dr. Taylor's act of faith, in the potential of the AVA program and in the artists that would be identified and awarded these fellowships, cannot be measured. It was a distinct honor to have been associated with this man of vision and conviction.

Ted Potter
AVA Program Director

Foreword

On April 26, 1980, a news conference was held at the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina, to announce a major new program for American visual artists. Awards in the Visual Arts (AVA) was established.

Representatives of the project's funding sources were present—Coy Eklund, president and chief executive officer of The Equitable Life Assurance Society of the United States; Ellen Buchwalter, who represented Howard Klein, director of the Arts Program of the Rockefeller Foundation; James Melchert, then director of the Visual Arts Program of the National Endowment for the Arts, and Jacob Lawrence, member of the National Council of NEA. Also present were program advisory committee members Nancy Hanks, past director of NEA; Joshua C. Taylor, the late director of the National Museum of American Art in Washington, D.C.; R. Philip Hanes Jr., chairman of Ampersand, Inc.; Noel L. Dunn, SECCA Board of Directors member and chairman of the AVA Advisory Committee; and Ted Potter, director of SECCA and director of the AVA program.

Mr. Eklund commented during the press conference: "The AVA program is a direct response to an important need, providing American visual artists with national recognition of their significant creations. This program, in combination with our ongoing support of service organizations devoted to the arts, demonstrates our commitment to strengthening the cultural vitality of this nation. We are proud to join with our distinguished cosponsors in this landmark program."

In a statement, Mr. Klein voiced the view of the Rockefeller Foundation, "The Foundation is pleased to join with the other sponsors and SECCA in what should be a nationally important program that should demonstrate concretely that artistic quality does not depend on locale but can be found at high levels of achievement throughout this country."

Livingston L. Biddle, then chairman of the National Endowment for the Arts, sent the following message: "We are delighted to be a member in this program which will give recognition to the best of America's contemporary artists. This effort, which brings together a government agency in a joint partnership with The Equitable Life Assurance Society and the Rockefeller Foundation, is an excellent example of how the federal government can work effectively with the private sector to encourage and assist the cultural progress of our nation."

Dr. Joshua C. Taylor stated: "The National Museum of American Art is especially interested in this program because it brings us in closer contact with artists throughout the country which to us is very important. That it will bring the artists both local and national recognition is of particular significance in strengthening the broad basis of support for the American artist. We look forward enthusiastically to mounting the first exhibition in 1982."

The AVA program was conceived and undertaken to recognize outstanding achievement and potential in the visual arts through a program of national fellowship grants, exhibition, purchases and publications. It is to emphasize the contribution of visual artists where they work and live and to the nation at large. It is to affirm that artistic talent and achievement are not limited by conditions of sex, race or geographic location. It is to stimulate interest in the work of American visual artists by disseminating their artistic products to wider audiences on local and national levels. It is to seek and identify individuals of significant artistic achievement who have not yet received major national recognition. AVA is designed to support and bring into national focus artists living and working throughout the country.

The first serious support for the AVA fellowship concept, conceived by SECCA, came from Howard Klein of the Rockefeller Foundation. Mr. Klein's interest dated back to verbal discussions held during 1977 and 1978.

He committed his formal support in November 1979, followed soon thereafter by the National Endowment for the Arts, and James Melchert, then director of the NEA Visual Arts Program. The Equitable Life Assurance Society, led by Executive Vice President and Chief of Staff David H. Harris, joined the project through the efforts of Nancy Hanks and R. Philip Hanes Jr.

Thus was formed the unique AVA funding consortium of a major national corporation, a prestigious private foundation and an important federal arts agency. Another key element in AVA's development was the support and counsel given by the late Dr. Joshua C. Taylor, former director of the National Museum of American Art, and Dr. Harry Rand, the National Museum's curator of 20th century painting and sculpture.

Guidelines Established

After the funding consortium was established and the AVA Advisory Committee formed, specific guidelines for awarding artists fellowships nationally were submitted by SECCA and developed by a collaborative effort of the advisory committee. AVA would award annually ten fellowships of \$15,000 each; one grant would be awarded to an artist of outstanding achievement in each of ten designated regions of the country. Ten separate state groupings were identified by using current statistical data on artist population density.

Following are the ten designated areas, the states within the areas and the percent population density within each state.

Area 1: Maine, .23 percent; New Hampshire, .28; Massachusetts, 3.46; Vermont, .20; Rhode Island, .42; Connecticut, 2.06; upstate New York, 2.58. Total artist population density of Area 1 is 9.23 percent.

Area 2: Manhattan Borough of New York City, 11.86.

Area 3: New York City Boroughs other than Manhattan including Long Island and Westchester County, 3.34 percent; New Jersey, 4.62; and Puerto Rico and the Virgin Islands for which no statistical data was available. Total artist population density of Area 3 is 7.96 percent.

Area 4: Pennsylvania, 4.99 percent; Maryland, 2.37; Delaware, .23; Virginia, 1.81; West Virginia, .32; and the District of Columbia, .51. Total artist population density of Area 4 is 10.23 percent of the population.

Area 5: Tennessee, 1.06 percent; North Carolina, 1.16; South Carolina, .42; Georgia, 1.51; Florida, 2.98; Alabama, .83; Mississippi, .21; Louisiana, .79; and Arkansas, .31. Total artist population density of Area 5 is 9.27 percent.

Area 6: Michigan, 4.09 percent; Indiana, 1.35; Ohio, 4.73; and Kentucky, .61. Total artist population density of Area 6 is 10.78 percent.

Area 7: Wisconsin, 2.06 percent; Iowa, .65; Illinois, 7.05; and Missouri, 2.16. Total artist population density of Area 7 is 11.92 percent.

Area 8: Alaska, .07 percent; Montana, .19; Wyoming, .06; Idaho, .14; North Dakota, .06; South Dakota, .09; Nebraska, .45; Washington, 1.43; Oregon, .83; Northern California, 3.84; and Minnesota, 1.93. Total artist population density of Area 8 is 9.09 percent.

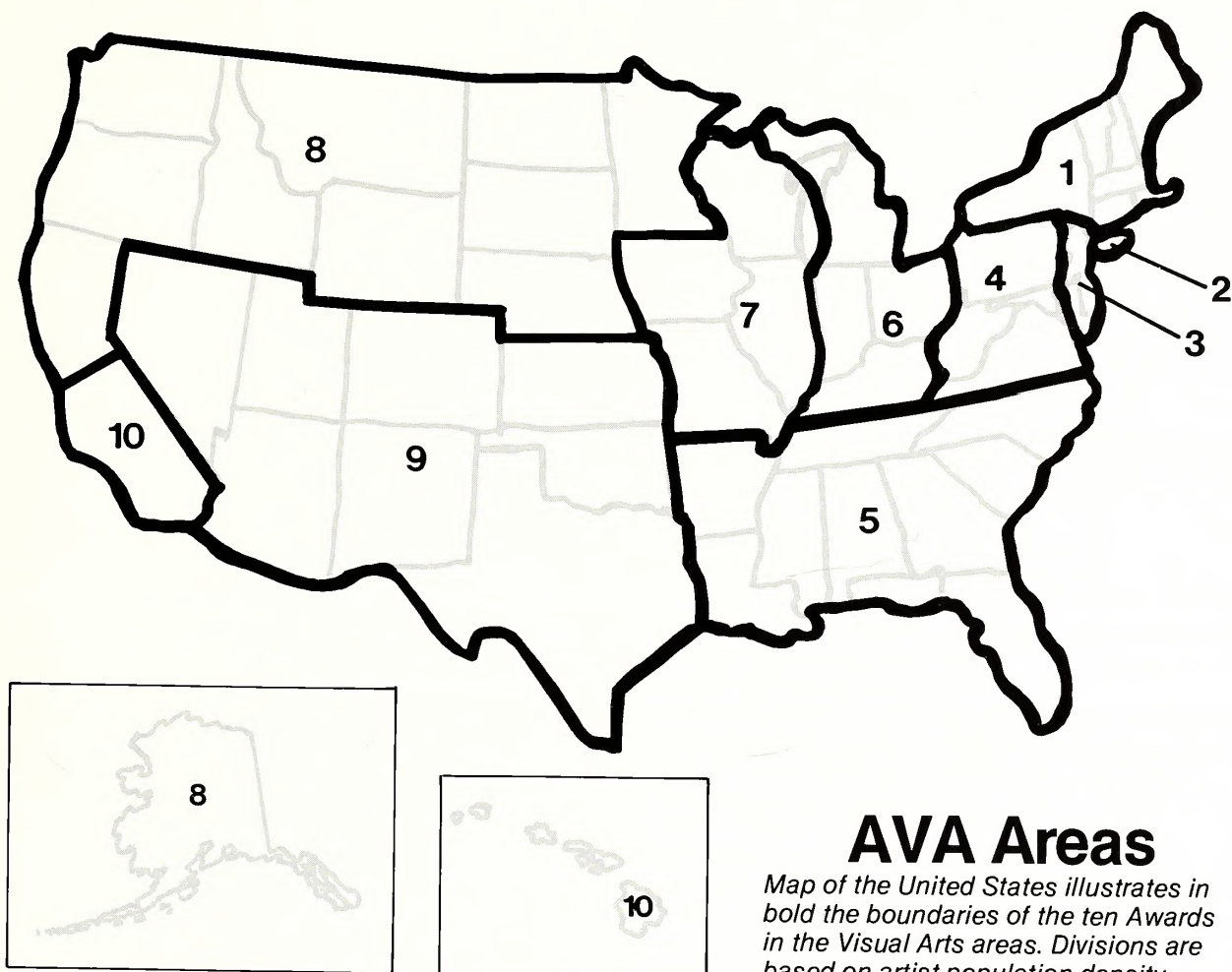
Area 9: Oklahoma, .78 percent; Texas, 4.16; Colorado, 1.21; New Mexico, .49; Arizona, .83; Utah, .53; Nevada, .17; and Kansas, .91. Total artist population density of Area 9 is 9.08 percent.

Area 10: Southern California, 10.13 percent, and Hawaii, .39. Total artist population density of Area 10 is 10.52 percent.

(The first AVA Fellowship recipients are as follows by AVA designated areas: Michael Singer of Wilmington, Vermont, Area 1; Richard Bosman of New York, New York, Area 2; Edward C. Flood of Brooklyn, New York, Area 3; Maurie Kerrigan of Philadelphia, Pennsylvania, Area 4; Douglas Bourgeois of Gonzales, Louisiana, Area 5; Michael Luchs of Holly, Michigan, Area 6; Stephen Schultz of Iowa City, Iowa, Area 7; Marsha Burns of Seattle, Washington, Area 8; Richard Shaffer of Arlington, Texas, Area 9; and Terry Allen of Fresno, California, Area 10.)

Artists are eligible for AVA Fellowships by nomination only. A network of 100 AVA nominators was established nationwide. Professionals were contacted from throughout the country and asked to nominate persons from his or her AVA state grouping who could serve as artist nominators and potential selection panel jurors. Nominators included professionals in the art field. Efforts were made to include nominators from all major visual arts disciplines. Once the 100 nominators were secured, each was invited to nominate five artists who were living and working in the nominator's region. The art professionals independently submitted their nominations to the administrative institution, SECCA.

To be eligible for an AVA Fellowship, nominees must be legal residents of the United States, living and working in the nominator's designated area. No media, style, form or content limitations were imposed, and artists are eligible for renomination annually.



AVA Areas

Map of the United States illustrates in bold the boundaries of the ten Awards in the Visual Arts areas. Divisions are based on artist population density.

Once the nominations were submitted to the AVA staff at SECCA, the artists were informed of their nominations and supplied guidelines and procedures for submitting slides and related material to be presented to the national fellowship jury. Each nominee was asked to commit work to a national exhibition and subsequent tour of the exhibition in the event he or she was awarded a fellowship. (Nominated artists were invited to have their slides placed in the AVA slide reference registry, a slide library designed to become a major resource and documentation of art and artists working in every state.)

A national jury was assembled at Winston-Salem in October 1981. Following a two-day review of the slides submitted by the nominees from all ten AVA areas, the first annual fellowship winners were named; announcement was made the following month at a national press conference in Washington, D.C.

To provide incentive for acquisition of works by AVA Fellowship recipients by participating museums in the AVA exhibition tour, and to directly affirm the artistic talent of the AVA artists, \$5,000 was made available to

each of the museums exhibiting the AVA show. The funds will be used to acquire works by 1981 AVA recipients for the permanent collections of the National Museum of American Art, Des Moines Art Center and The Denver Art Museum.

Procedure for Identifying Nominators and Jurors

AVA used as its general guide for the selection of nominators and jurors a procedure recommended by Howard Klein of the Rockefeller Foundation. It was AVA's aim to seek the participation of outstanding professionals from every state in the nomination process and to identify knowledgeable potential jurors to award the fellowships.

AVA went to "the field" to compile lists of respected artists, curators and critics from all parts of the country. We specifically asked that people not recommend art consultants, gallery dealers, patrons, or collectors.

The first step was to invite an independent committee of ten nationally prominent professionals to act as a sounding board to review and recommend potential nominators and jurors identified in this national search. The committee consisted of Mel Edwards, New York artist; Anne Focke, director of AND/OR in Seattle, Washington; Luis Alfonzo Jimenez Jr., Texas artist; Bernard Kester, crafts authority from California; Lee Krasner, New York artist; Dr. William S. Lieberman of The Metropolitan Museum of Art, New York; Dr. Jan Keene Muhler, director of the Amon Carter Museum of Western Art, Fort Worth, Texas; Adrian M.S. Piper, New York artist; Dr. Emily Pulitzer, former curator of The St. Louis Art Museum; and Dr. Joshua C. Taylor, then director of the National Museum of American Art.

When the lists were received from the special committee, AVA then wrote to the persons named on the committee's lists and asked each of them to recommend ten colleagues they considered qualified to serve as nominators or jurors. AVA received a remarkably high percentage of responses from the request for recommendations.

AVA then collated the lists with attention to a diversified representation (artists, curators, critics, and minority participation) within the state groupings. AVA wrote to fifty additional professionals from throughout the country to balance the participation and asked them also to submit recommendations.

Having received all the lists from "the field," the names were entered on the AVA computer and collated by states within the ten designated areas. The "field" had recommended over 520 artists, curators, directors and critics

living and working in every state in the country in addition to the territories of Puerto Rico and the Virgin Islands.

The master list was then sent to each of the ten members of the special review committee. They were asked to independently review the list and check ten names to be considered as nominators and one name to be considered as a juror from each of the areas.

Upon receiving this final review, AVA tabulated the recommendations and invited the 100 nominators, ten from each of the ten areas, and asked them to participate by nominating five artists each from their respective area for consideration by the AVA jury for one of the ten AVA artist fellowships. Each area was represented by ten knowledgeable and respected nominators who lived and worked in the area, and who had first-hand knowledge of the artists and their works.

Of the 100 nominators invited to participate, 56 were male and 44 were female. Twenty-three percent represented minorities. The nominators nominated 480 artists representing all major media. (The number 480 reflects the fact that on occasion more than one nominator nominated the same artist, and, in a few cases, a nominator chose to name less than the maximum of five artists.)

AVA Exhibition Program

The importance of the exhibition element of the AVA program cannot be understated. AVA believes that as support through the awarding of substantial fellowships is critical, so, equally, is the recognition of the artist and his work through public exhibition.

Acknowledged authorities, a twelve-member national jury, selected ten artists from across the country to receive the first AVA fellowships. The jury used as its sole criteria the quality of the work. The fact that an artist's work is to be seen and that the artist is to be given wide exposure to a broad national audience and vice-versa is the heart of the AVA concept.

Each year the AVA program will sponsor a major exhibition of the works of fellowship recipients. In that the AVA fellowships are awarded annually, the exhibition of each "class" of recipients can only travel to three museums for public viewings during the twelve-month time frame. While this first AVA fellowship exhibition is traveling, the process is well under way for the receiving of nominations and planning for the jury to award the second series of AVA fellowships in 1982.

The enthusiasm shown for the AVA program by host institutions and museums throughout the country has been rewarding; they have demonstrated a concern and

interest in American contemporary artists. It is rare for a museum to commit to an exhibition of an artist's work before the museum curators have seen and evaluated it. In working to establish the tours for the "AVA1" exhibition and subsequent tours of "AVA2," "AVA3" and "AVA4" exhibitions, we have asked museums to commit to an exhibition in which they not only have not seen the work but do not even know who the ten artists will be. I applaud their courage and their dedication to the importance of developing the lines of communication between the emerging artists of America and the increasingly aware and growing public audience.

Dr. Joshua C. Taylor was the first to commit the prestige of the National Museum of American Art. Dr. Harry Rand, the National Museum's curator of 20th century painting and sculpture, has carried forward Joshua Taylor's "act of faith." The "AVA1" exhibition will then tour to the Des Moines Art Center in Iowa and to The Denver Art Museum in Colorado.

In May 1983 the "AVA2" exhibition will premiere at the Museum of Contemporary Art in Chicago and travel to The Mint Museum of Art in Charlotte, North Carolina, and to the De Cordova and Dana Museum in Lincoln, Massachusetts. In 1984 the "AVA3" will premiere at the Fort Worth Art Museum in Texas and in 1985 "AVA5" will open at the Albright-Knox Art Gallery in Buffalo, New York.

Each year AVA will make available to the museums participating in the AVA exhibition tour funds to purchase

chase works from the exhibition for their respective permanent collections. All too often, when museums plan acquisitions of contemporary art, lists of twenty to thirty highly visible and authentically prominent artists are exclusively considered. It is AVA's hope that this purchase program will stimulate serious consideration of collecting the talented threshold artists which AVA identifies.

The Southeastern Center for Contemporary Art (SECCA) is dedicated to the AVA program. AVA fits SECCA's priorities like a glove. AVA is a major new American artist fellowship program, but it's like an old friend to SECCA. For 25 years SECCA has sought to identify, support and present, through exhibitions, the finest contemporary artists living and working in the eleven-state Southeast. AVA's design is based on SECCA's annual Southeastern Artists Fellowship Program.

The cooperation of The Equitable Life Assurance Society of the United States, the Rockefeller Foundation, and the National Endowment for the Arts in sponsoring and funding AVA is immeasurable. The contributions of the National Museum of American Art and Ampersand, Inc. are greatly appreciated. Lastly, the support given this project by the Board of Directors of SECCA confirms for me what a privilege it is to direct an institution that does not back off from dreams and ideas.

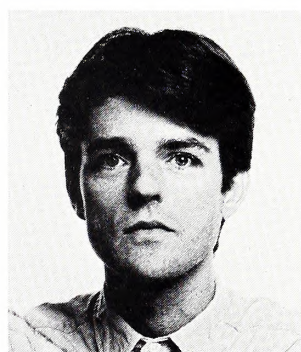
Ted Potter

Director

The Southeastern Center for Contemporary Art
and the Awards in the Visual Arts program

From *Smithsonian*, May 1982

Awards in the Visual Arts 1



AREA 5:
Douglas Bourgeois
and his painting
*George Febres and the
Jungle Nurses*.

AREA 1:
Sculptor Michael Singer.
Site work at right
is his *First Gate*
Ritual Series 4/79.



By Randy Sue Coburn

Raising the veil on emerging artists across the country

*A private foundation, a government agency
and a business get together to help find
and recognize the young and the talented*

Among artists, there is hardly an issue touchier than the processes by which the “emergent” among them are identified, whether it be by fellowships, biennials or critical attention. Definitions overlap, contradict and, more than anything, annoy. A viable contender for second place on the sensitivity scale is “regionalism,” a word guaranteed to cross the rather low suspicion threshold of artists, directors and curators anywhere, but especially outside New York, where the term can fairly smack of condescension.

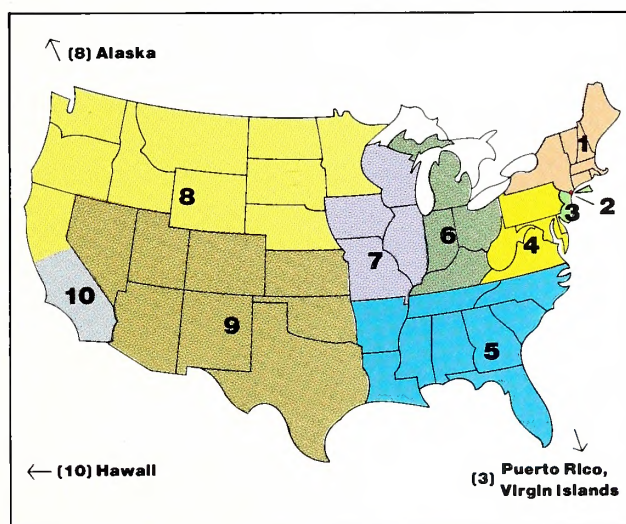
It is not difficult, then, to understand the chaos that ensued several years ago when Ted Potter, director of the Southeastern Center for Contemporary Art (SECCA), an outstanding regional institution, invited about 16 of his professional peers to gather at the Whitney Museum in New York. In the course of a two-day meeting, they were to discuss his ideas for a nationwide regional-arts-award program. It would, as it turned out, take much more time than that to defuse such explosive identifying terms. Potter’s blueprint was SECCA’s own program, which annually awards seven Southeastern artists with a \$2,000 fellowship, an exhibit in SECCA’s Winston-Salem, North Carolina, galleries (SMITHSONIAN, January 1979) and a quality catalog. Various regions of the country, he suggested, might be interested in a similar activity. The Rockefeller Foundation and the National Endowment for the Arts, both of which helped support SECCA, were represented at the Whitney meeting, where there was, as Potter recalls, “an almost unani-

mous lack of interest.” Howard Klein, the Rockefeller Foundation’s director for arts, co-chaired the gathering, which he brought to an end just after lunch on the first day because, he says, it just wasn’t working.

At any rate, Potter was able to enlist the enthusiasms of Klein and Harry Rand, whose boss at the Smithsonian’s National Museum of American Art in Washington, the late Joshua C. Taylor, encouraged pursuit. Since it proved impossible to clone SECCA’s plan, the idea became something else. It became the Awards in the Visual Arts (AVA) program, which last fall designated ten “threshold” artists from ten different areas of the country to receive generous awards of \$15,000 each and participate in a national touring exhibition designed to elicit major critical attention, a boon these artists were deemed to lack but deserve. When this new approach was presented for NEA approval, there was, Klein says, “a hard core to bang on.”

This month, the first AVA show opens at the National Museum of American Art with a catalog dedicated to the memory of Joshua Taylor, a man who elegantly articulated and regularly demonstrated the idea behind AVA: that there are artists worthy of support and recognition in every part of the country. “We are especially interested in this program,” Taylor wrote, “because it brings us in closer contact with artists throughout the country. . . . That it will bring the artist both local and national recognition is of particular significance in strengthening the broad basis of support for the American artist.”

In November, the show will go to the Des Moines Art Center and in February, the Denver Art Museum. Each of the exhibiting museums will be provided with \$5,000 to purchase pieces from the show, or other



Map identifies ten areas of the country, each with ten nominators and one juror, who chose artists.

works by the participants, to add to its collections.

For the artists chosen, the exhibitions, catalog and purchase money are among the most innovative AVA features, ones that set it apart from and extend NEA's traditional program of individual grants to artists. For the structure and future of arts funding—particularly in light of the current economic situation—what is equally significant is the combined approach for support implemented by AVA, which brings together a government agency (NEA), a private foundation (Rockefeller) and a business (the Equitable Life Assurance Society of the United States).

The author wrote most recently in the January 1982 SMITHSONIAN on illustrator-writer Maurice Sendak.

As AVA became a more selective program, the selection process itself became an elaborate construction of nominations and double blinds designed in the interest of fairness and participation. Prominent people were enlisted to help choose 100 nominators (ten from each area) and ten jurors (one from each area). As a further safeguard, two "national" jurors were selected: sculptor George Segal and John H. Neff, director of the Museum of Contemporary Art in Chicago.

Built into the effort are attempts to answer the most common criticisms of programs that give money to artists, as well as of the biennials that some believe have abdicated the job of presenting a broadly based survey of the "emergent" artists in favor of



AREA 8:
Marsha Burns,
photographer, and
#45170, black-and-white
silver-gelatin print.



AREA 3:
Edward Flood.
Amanita II (Maze)
is in two units of paint
on mixed materials.

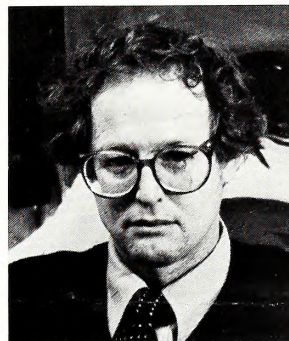


narrower, more personal curatorial visions. Among this year's recipients, most of whom are in their mid-to-late thirties, perhaps those best known to the art community are Ed Flood, Michael Singer (SMITHSONIAN, January 1978) and Terry Allen. A 39-year-old recipient of two NEA grants and a Whitney veteran, Allen figures he's been "emerging" for "right around 20 years," with his work taking the form of drawings, prints, sculpture, video tapes and songs commenting vividly on life and art in America.

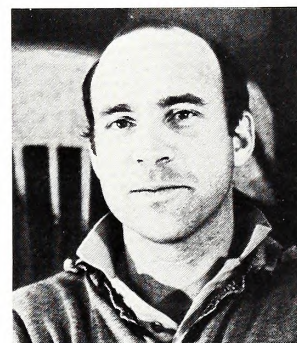
The video tape Allen submitted for AVA is a highly personal treatment of antagonism between the sexes set in a wrestling ring. More applicable to the subject at hand, though, is Allen's "Truckload of Art," a country-style song written in 1968 that pokes fun at

the New York art axis which, as the introduction has it, "started feeling real superior to their ego-counter-parts out on the West Coast." So they filled up a truck with "hot avant garde" and sent it West, only to have the truck crash in flames somewhere in America.

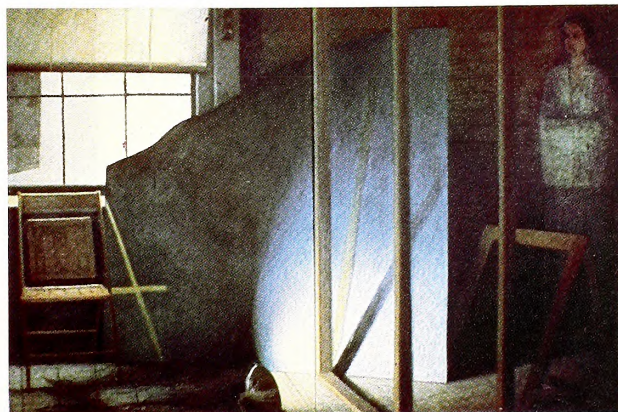
As for the future, both the Rockefeller Foundation and the Equitable Life Assurance Society are committed to AVA through 1982. Already there are signs that AVA aims for a wider scope: Ted Potter predicts that AVA's computer and slide library will become a national resource and hopes that the exhibit might be sent abroad. It will be a considerable enough accomplishment, though, if AVA satisfies artists around the country as an equitable, intelligently administered program created in their interests.



AREA 2:
Richard Bosman.
His canvas is titled
Night Fall, was
completed in 1981.

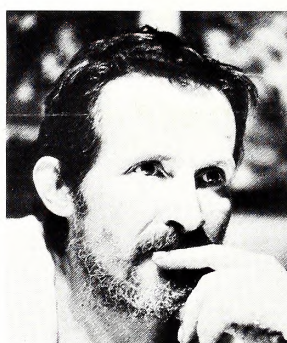
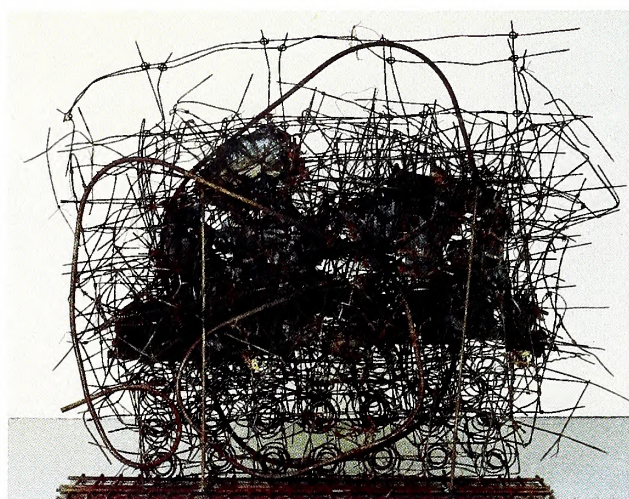


AREA 7:
Stephen Schultz.
Untitled (diptych),
71 by 108 inches,
is dated 1981.



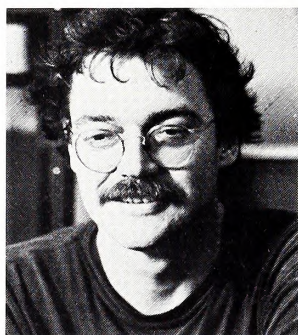


AREA 4:
Maurie Kerrigan. Work
is *Flaming Mallard
Confrontation*. Wood,
fresco, papier-mâché.

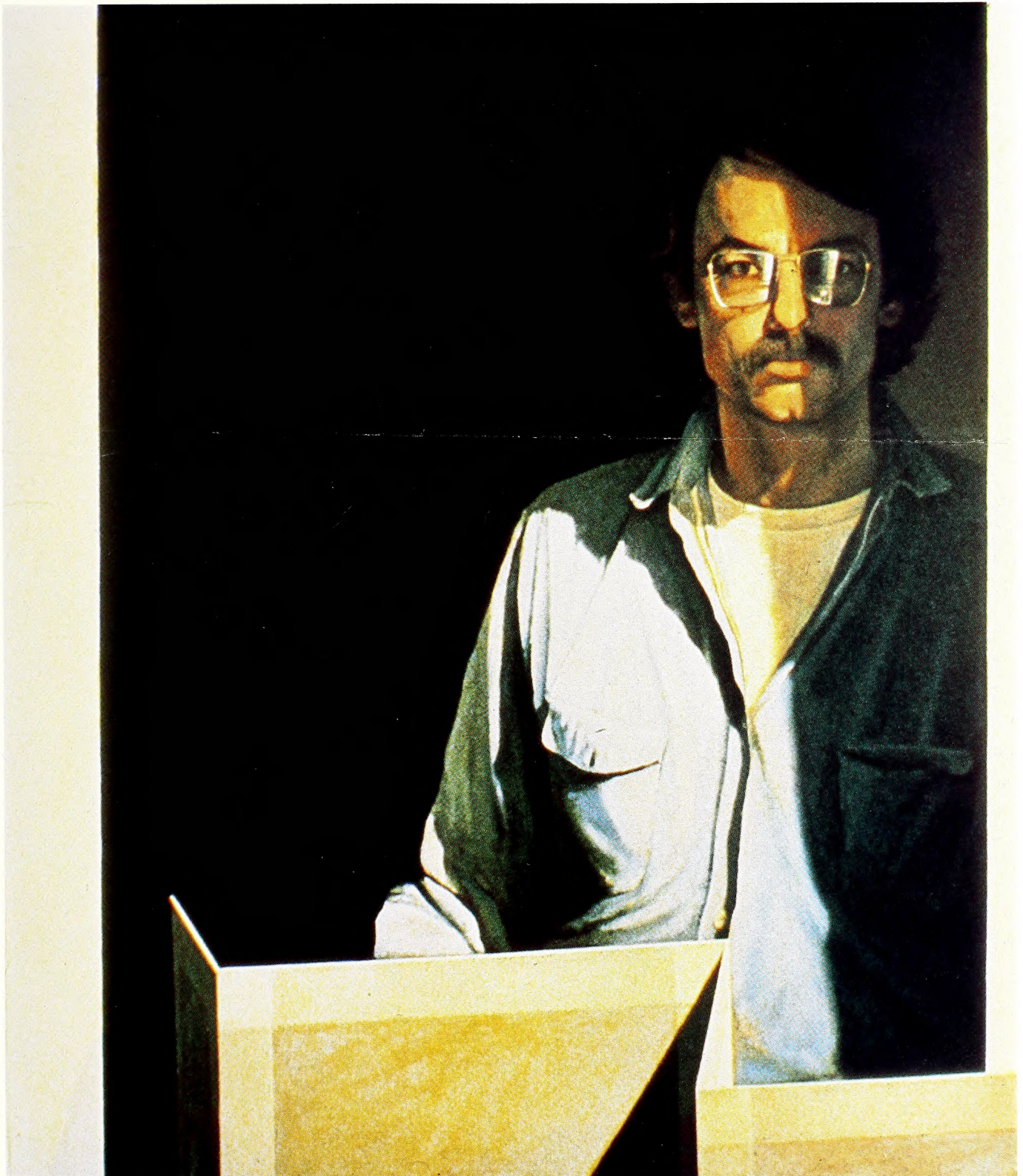
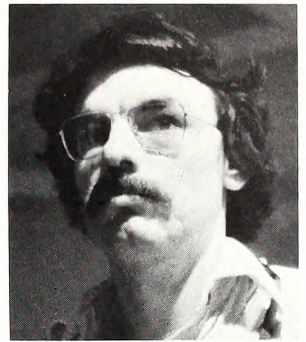


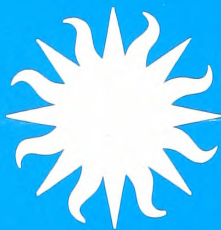
AREA 6:
Michael Luchs. *Untitled #7*,
left, is made of wood,
metal, cardboard, paint.
Dated January 1979.

AREA 10:
Terry Allen and
video tape, which
he calls *The Embrace...
Advanced to Fury*.



AREA 9:
Richard Shaffer. His
*Self-portrait in
Doorway*, 43 by 37 inches,
was completed in 1979.





Awards in the Visual Arts 1 Exhibition

by Harry Rand, Curator and Chairman
Department of Twentieth Century Painting and Sculpture
National Museum of American Art
Smithsonian Institution

The first Awards in the Visual Arts 1 exhibition (AVA1) is unlike the group shows of recent years it most nearly seems to resemble. Various and energetic, it displays the invention we expect from an important national exhibition. Promoting the pluralistic lessons of the 1970s, AVA solicited art from around the country. Yet, at least initially, AVA1 may prove a deceptive experience for many spectators; the show has a complex program. The AVA project and the exhibition growing from it propose to present to the professional and general public the work of artists who, for reasons of youth, geography, distance from style and fashion, or other causes, lack that prominence to which the achievements of their art might entitle them. The ambitions of AVA1 are not exactly those of other gatherings of artists, and its potential as a special, if unofficial, salon awaits discovery in the future; then its standards and our expectations for it—unguessed in this first incarnation—will have been established. Certainly as AVA richly documents the changing scene over the years, cumulative evidence of its successive shows will thoroughly graph the major concerns of contemporary American art.

While beneficial to its current AVA fellowship holders, AVA is very much concerned about the future. The tenor of the program and the pursuit of its implications will arise from the times and in turn effect them, but on the occasion of this first show it would be premature to announce the direction and magnitude of this influence or the discovery of a trend. Neither the chosen artists nor the procedure for selecting their work for the exhibition is presented as an unchangeable harbinger, for the AVA project will reflect its time as an example of disinterested excellence. This institutional reticence is characteristic of the program. In fact, AVA1 approximates so little that is current in contemporary group exhibitions that much that can be said about it with any fair accuracy can be phrased conveniently only in the negative. Yet, AVA does not attempt a report on the general condition of modern art. To declare the health and direction of America's artistic development would require some

overriding historical perspective, and neither diagnosis nor historical model building are part of AVA's objectives.

The Awards in the Visual Arts project was not conceived in opposition to established channels of recognition. AVA is an alternative that amplifies means now available only in lesser degree from other sources; in itself AVA is serenely unpolemical. If AVA does stand for any cluster of values, these values closely orbit the ideals of humility and equity regarding the manner in which art is displayed. AVA's formative instrument, the structure of the nominating and jurying process, does not, finally, dictate the sensibilities of the exhibition. Responsibility for this ultimate level of accountability was entrusted to a complex series of balanced judgments. It is impossible to stress too strongly that this selection process did not leaven the art; the artists did not compete, nor was selection made along preconceived lines. What was sought was neither the median, average, merely acceptable, nor representative. The selections are the defensible product of the impartial dispensation of partial judgments (quality). No single faction, taste, or viewpoint could gain control of the exhibition because of the elaborate safeguards built into the AVA Fellowship mechanism. Once bestowed, the art of the Fellowship recipients could not become the implement of any special coterie that might wish to influence the tone or direction of the show. AVA1 has no binding theme, no critical posture. The show does not espouse a teleology of modern art in general, nor does it venture to describe an overall tendency in American art.

Though the works in the exhibition were drawn from all the regions of the country, no attempt was made to isolate regional flavor; AVA1 is not a survey of the national scene. It would be convenient, for example, to attribute the great size of Richard Shaffer's paintings to the Texas spaces in which he lives and to the undeniable predilection in the West for large-scale intensely colored paintings. Shaffer's color is however, subdued, almost capitulating to the

piercing light through which he moves. His immense painting **Platform with Stairs**, 1980–81, is a retreat from the boundless vistas of Texas, thus a contradiction: a huge painting that describes a territory almost identical in size to what the painting portrays. With great reticence his works turn into the canvas rather than extending frontiers of an allusive space. Shaffer's painting may be regarded as paradoxically akin to Morris Louis's color fields. Both paintings invite descent back into the picture—a hazy world of colored fogs for Louis but a descriptive depth for Shaffer. Where Louis seems to be creating shapes that suggest tremendous geologic scale (as in the "**Veils**" paintings), Shaffer's works, such as **Platform with Stairs** or **Screens**, 1979–1980, furnish a virtual expanse of actual, large fields of color divided compositionally by the subject matter. Yet the work is anything but heroic, affording instead both the occasion for rapt contemplation and the recreation of that meditative state. Shaffer's work might offer respite from the harsh illumination of the Texas noon, but such a claim is too complex to be made region wide. Stephen Schultz's work, also of the West, is both generously proportioned and quiescent. Still and contemplative, his works are inward turning in the midst of Iowa's inland sea of grains and grasses.

These two painters share so much that it would be convenient and enormously tempting to claim that their work starts to define a generation and a regional school in late twentieth century American art, but this is not the intent of the AVA exhibition. If such discoveries are eventually made, so much the better. The regions of the country are all potentially fecund and artists in AVA1 come from where they chose to live. Most of the artists have moved, many more than once, so that their current reports are flavored by comparisons with other ways in which people negotiate the terrain. (Terry Allen was born in Kansas, grew up in Texas, and lives in California but travels widely to supervise and appear in his performance pieces.) There are numberless places in which an artist may settle and find the sustenance to produce art of notable achievement. No one knows where a cosmopolitan center will arise (although port cities have historically predominated—perhaps air travel will change that). Athens, Rome, Paris, London, and New York have each served as the hub of major activity. But different sensibilities seek different nourishment. Allen's **The Embrace. . . Advanced to Fury**, 1979–81, depends from a series of precedents, immediate and distant. Certainly, without Allan Kaprow's "happenings" the contemporary performance piece would not have its present form, but Terry Allen's use of a theatrical space mediates between theater and sculpture; it is extremely unlikely that such a conception could have arisen exclusively in the older cities of the East. Conversely, Edward Flood's works have evolved from containment to florid extension, and his sculptures are urban in the extreme. Works like Flood's **Tamiami**, 1980, or **Amanita II (Maze)**, 1981, insinuate presences that are both threatening

and alien to the surrounding volume, although like paintings, Flood's works are hung on walls. Such conceptions would prove redundant or cloying in a rural situation. In these pieces we glimpse sinuous species we neither recognize, nor know how to treat; the sculptures seem injected into the ordered space of rooms. Invited or uninvited they are foreign, and the notion of foreignness assumes a dialogue between two sorts of space. Michael Singer's sculptures neither invade nor corrupt the landscapes into which they are placed, but comment, lyrically, on their conditions. They are both formally self-contained and allusive of the condition of the landscape without incorporating it; he is not a "site artist" in the sense that the term implies a theatricality, a pose before the viewer. Singer and Flood are sculptors in an ancient sense of the term, but with a new spatial involvement with space from which we can infer both the assumption—as part of our culture—of alienation, and a conquest of it. Many of the AVA1 artists have recognized and have subtly incorporated the premises of modern life; rapid transit from one zone to another without the mediation or accommodation of passage to provide a respite and a time for acclimatization. AVA1's quality and geographic range demonstrate yet again that art of considerable merit is being produced around the country, some of it with a profound consciousness of the peculiarities of modern life's compressions and elisions. Some of the best recent art is being made far from the traditional centers in metropolitan situations, and the resulting art is sustained on different stuff from urban experiences.

There can be no better representative of this proposition than Douglas Bourgeois. Far from Hollywood or Broadway, he paints a hagiography of the present, its celebrities, their real and supposed travail. That he has never seen these people, that his sources are screen magazines, the popular press, and fan publications no more disqualify his ambitions or demote him to provinciality than the lack of eyewitness testimony handicapped the religious painting of Roger van der Weyden or Rembrandt. In both cases, as in all great history or religious painting, psychological truth informs what personal experience lacks; faith in the subject matter sustains the verity of the situation. So, too, with Bourgeois. Having never met the writer was no disqualification for his painting **Carson McCullers and Wisteria**, 1981, a work as distinguished for its saturated color and precise handling as for the surprising appearance of the work's diamond format—a modernist hallmark. The same diamond shape enframes a host of leading men in **Twenty-five Gary Coopers**, 1980, in which well-known film roles confer upon the actor as many avatars as a Hindu god. This painting informs us, inferentially, of a complex mythology, the folk culture of high technology—what we carry with us as common knowledge but do not think of as either uniting us as a people, or as mythology at all. In this absence of con-

scious appreciation of the roles such characters play in our world, we demote both religion (from "re," again, and "ligare," to bind: what binds us together) and mythology (from "muthos," the words in people's mouths: what they really talk about). In addition to works featuring vocalist Aretha Franklin and actor Sal Mineo, Bourgeois also paints the people he knows (such as his friend, fellow artist and dealer George Febres), although in fantastic situations. Bourgeois cares about his subjects tremendously, and his work is laborious and fine; especially, he does not bloat his images by enlarging them to mural size when intimacy is appropriate to his cabinet pictures. Nor do his sources dominate his art. His palette is entirely his own, derived neither from photographic reproduction nor commercial color schemes of publishing or advertising. Preparing his canvases with meticulous attention, he sands the gesso and works slowly and prodigiously so that at last the subject matter—seemingly trivial in the greater scheme of things—communicates the gravity that prompted him to work. All this from an artist living in a genuine backwater. Even by Louisiana standards Bourgeois makes his home in the boondocks and his accomplishment, coming out of the hinterlands, raises many an arresting question about the sources of art, and of style.

Histories of art describe art originating from other art, a dialogue of artists over time, sometimes over immense distances and across generations. In this discourse the most finely prepared sensibilities partake of dormant implications that had lain unsuspected in the art of another master. Other theories of style show some connection between the terrain, customs, economy, and texture of the times (history) through which the artist passes. The breadth of invention shown by the AVA1 artists, arising from the most diverse situations, tests allegiance to any one comprehensive theory of creativity. Paintings in rural France in the nineteenth century were not considered rustic when done by Cezanne, Monet, or Gauguin further afield, by Van Gogh or Courbet. Their work was recognized as serious and ambitious. But American art produced at any distance from the two coasts incurs suspicion. Let the subject matter of such work deviate toward regional dialect and the level of suspicion will rise. Proficiently executed, this art is not demeaned for provinciality but because the local character of the work will not conveniently integrate into the tradition of international modernism—regardless of the art's merits. No easy formulation can incorporate the diversity of recent American art's pluralism into a uniform writ of art history. For the subscribers to one or another of the prevalent art histories or critical theories this is not so much a demerit as grounds for excommunication.

This first AVA exhibition contains examples of many visual arts and embraces all the visual arts. Terry Allen's videotape of a performance piece represents the newest technological art form in AVA1, but the very notion of a

performance as anything other than theater, or an aspect of the memory arts in general, is a recent concept. Coolly classical, borrowing citations of high style and the reserve of fashion, Marsha Burns' photographs might once have stood out in a group like AVA1 because of the purely technical distinction between painting and photography. While photography is universally recognized as a scion of painting, photographs and canvases are rarely exhibited together except in solo exhibitions of an artist who practiced in both media. Yet painting and photography share many formal concerns that are in the nature of family resemblances. Burns' photographs treat forms sheathed in light, and to the degree that they are perceived as etudes in shading, her works are the inheritors of the tradition of still-life painting.

Burns' figurative work restricts the range of expression to the most restrained gesture; all is internalized in this domain and Burns has reduced editorial comment to the absolute minimum—the works are untitled but for the sequential numbering of negatives. In **#45170**, 1978, the subject's face is turned away, and her back becomes another field upon which light plays. All has been contrived in such a work to inflect and articulate the direction of light and the play of tones. A shadow falls short of the right third of the work and so the outside world barely intrudes, but the piece is not utterly hermetic. At the subject's feet a sheet of glass—the unsilvered mirror—offers a partial reflection. In such a picture, as in so many of Burns' photographs, the resemblance to high fashion is unmistakable, yet the clothes, the make-up, all the appurtenances of high fashion are lacking except a languorous seduction. Action has retarded to the point where it has virtually stopped, as if these were moves of no action, the most extreme form of slow motion. Recalling afternoons we have known, when light drifted lazily, the illumination in Burns' photographs feels contained within the works and to be apart from our world. Photograph **#45294**, 1979, is a closed work. The subject's hands are rammed into trouser pockets, and as in **#45170**, the model is turned away. Again and again in Burns' works the subjects evade the gaze of the spectator, closing the photograph off from the viewer's entry into the space; her images are aloof, gesturally self-contained and formally organized as internally coherent situations. Even the size of these prints, unusually diminutive for serious contemporary photographs, seems to shut the surface off from easy access by the spectator. These are not simple or casual works and not meant to be absorbed easily—they are as distant from documents and the documentary fact of photography as possible.

For more than a hundred years manual intervention versus the mechanical transit of light onto the sensitized plate has been an issue separating photography from the other visual arts. But compared to Edward Flood's sculptures, photographic work appears wholesomely mainstream. Flood's polychromed work—hung on walls but in

no sense relief sculpture—might not even have been considered sculpture at all had this exhibition been held a century ago, let alone to have warranted the salute of a major award. The including of his pieces in the show indicates how thoroughly the tenets of a nonclassical approach to art have been assimilated in Western culture in the last seventy years; Flood's work is not merely acceptable and appreciable, it is laudable.

Maurie Kerrigan's works are assembled from materials, such as linoleum and asphalt, that are the marginal detritus of our society. Yet her forms combine ritual and primordial overtones that reinvigorate this rejectamenta and elevate "base" materials. Her work is the remote inheritor of the tradition of the cubist collage and the ingathering of discarded materials that Picasso and Braque effected in their early works and Kurt Schwitters and others furthered. Neither dour nor solemn, Kerrigan avoids forensic presentations of art history as citations in her art. In her pieces nearly contemporary as well as far distant sources must be deduced. Energetic, uninhibited, an immediate enthusiasm sustains work like **Flaming Mallard Confrontation**, 1980. Interior views and a contiguous but altogether alien outline combine in **Flaming Mallard Confrontation**; an underlying ease and assurance buoys their witty introduction. This compound view beguiles as obviously as the "X-ray" representation of paleolithic artists or contemporary "primitive" peoples. The synthesis feels as familiar and magical as what we discover in these ancient works from former levels of technological society through which we have passed. The dog and cat of **Flaming Mallard Confrontation** meet on a paved sidewalk, but are viewed (inside) through the auguring mediating of a bird—the duck. No mere report, the wildly ornamented duck renders this representation something set aside from portrayal as a main function of the work; a rather more complex state of affairs that portrayal is described in this piece. An admixture of views and objects is created that does not seem unnatural though we cannot readily discern the similarities of the level from which they arise or resolve. The power of the amulet or talisman appears, unexpectedly. In all of Kerrigan's works the enormous burden of a ritual and ancient past echoes. We recognize traces of similarity to that first paleolithic animal style and the later exuberant animal style of the steppes, Celtic art, and the Middle Ages. What seems at first so modern, personal, and carefree starts to throb darkly. **Turtle Home Computer with Birdie Software**, 1980, of cedar, fresco, and asphalt, compresses forms in elisions of the title's verbal humor, but the simplicity of the shapes and the animal subject matter seem anything but emanations of a verbal universe. Suggestions of the turtle's hibernation and enormous longevity as part of the earth's biota start to reel and cross with the migration patterns of birds—their instincts and navigation capabilities hardly understood—as distant and hard to chart as the turtle's in the sea, and soon, the complexity of these associations does not at all

belittle the notion of "software" and computers, but rather beggars our own computational powers. Kerrigan's wit and the pessimism of conflict implied in the animal style to which she harks back repeatedly detach the work from modernity. Combining the strict regulation of ritual with pessimism, humor, and cyclical return, **Grand Mandala**, 1980, is every bit the visual equivalent of **Finnegan's Wake**'s compact suggestiveness as a phrase. That Kerrigan chooses to work in the materials she does to sustain this complex sensibility is partly the result of economics, her regional self-awareness, and the license that art history confers at this moment.

In years to come we may expect to see representatives of all forms of expression in AVA shows. The program includes fields so distant they can only be grouped conveniently under the broad rubric of the "visual arts." But opticality, by itself, does not play the same unifying role in the appreciation of each discipline. Weaving and pottery (and pottery is meant in contradistinction to "ceramics") cannot be divorced from tactility or an appreciation of weight/volume (mass as a kind of artistic specific gravity); some resonance of ancestral utility still seems to appertain to works derived from quotidian implements. A reliance on purely optical information when savoring these arts renders incomplete judgment. Yet, they too are visual arts as much as painting or photography—the major difference lies in a self-referential dialogue. One of the artists in AVA1, Michael Luchs, represented by sculpture, painting on canvas, and works on paper, epitomizes in a single submission something of the breadth of the project. In Luchs' works each media proffers new opportunity to work with the motif he has expounded over the last thirteen years—the rabbit. The agenda of enforced repetition, with variation and transformation of this same image repeated time and time again, suggests something of this artist's willfulness.

Initially, Luchs' choice of subject may have been an arch comment on the industrial gloom of Detroit or the rabbit may have had other, secretive, meanings for him, but these have gradually been subsumed into an art that often seems crude and forcibly unpleasant in contrast to its subject. Yet, taste and a sense of beauty intervene to organize and "rescue" his works from rank brutality. **Untitled (#7)**, 1979, appears first to be a tangled snare of wires; within this hutch resides the iconic rabbit. **Untitled (#50)**, 1980, was painted on paper in sober, majestic colors that obscured the rabbit within a web of paint. The sphinxlike emblematic silhouette Luchs always uses confirms, in **Untitled (#132)**, 1981, a penchant for anonymous subject matter that he shares with other artists in this exhibition. Recent art can often be characterized by an urge toward subject matter without an obvious moral tone, and Luchs, as well as or better than other artists in AVA1, exemplifies this position. While the inheritance of

modernism forcefully directs an ethical pictorial execution within the strictures of the chosen materials and format, the attraction of subject matter, of the entire world of experience outside art (expression), still beckons and must be required. Thus Luchs moves from one material to another without altering in a significant way the initial image that forms the content of a kind of painting-yoga. These various means are all pursued within his art, but the wider range of artistic expression must be reckoned on some level.

In achieving a balanced representation in this exhibition, the many considerations that distinguish, rather than unite, the visual arts were not considered. No comparison is attempted between choices of media. In successive exhibitions, changing taste will govern the nominators' submissions; in the future artists will shift from one medium to another as the principal, the preferred agent to convey expression. The judge's predilection will govern artists chosen and the media of the fellowships, and the curator will designate specific works. In a future AVA exhibition a single medium may predominate although in successive years the same channel of expression may virtually disappear from the exhibitions. But even such wide swings—should they occur—will not suggest that the different media within the visual arts are being ranked in order of esteem. Only the artists' attained proficiency supplies the basis for appraisal. Cumulatively there will be no escaping mounting evidence for trends when they develop, but then AVA will be one of the many documents by which such a history is constructed.

AVA1 does not judge or predict what art might subsequently appear from the community at large. It is not supposed to be a foretaste, in microcosm, of future developments. The artists are presented neither as precursors of the normative—what artists ought to be concerned about today—nor are they projected as forerunners of basic positions toward which we are evolving. AVA1 does not pretend to sample coming trends for the knowledgeable or “hip” viewer; there is no secret agenda that the informed will divine from the general pattern. The show does not prescribe what artists ought to do to qualify for an AVA fellowship, nor does AVA set up current AVA artists as standards. So easygoing is AVA's relationship to the exhibition's artists that not even continuity is expected from participating artists; no claim is made that what the spectator sees is the zenith of these artists' styles. They are free to develop, indeed to eschew everything they exhibit in this show without breaking any trust. No one has claimed that this is the best these artists can do or the final word they offer in their art, only that their achievements deserve broader circulation and recognition. After this show the artists' styles will undoubtedly alter, in some cases dramatically, in others less decisively. The scale and perhaps even the media of the work will change, but such choices of expressive means will

not be bound to the implications of an artist/dealer relationship, in which a particular trait, artistic pedigree, or intellectual or critical bias supplies the essential link.

In the case of AVA, the fellowship recipients were selected by a discrete process, and the exhibition by a curator who was not enjoined to homogenize the show along a discovered or invented common viewpoint but to harmonize distinct creative personalities. Thus, for example, Maurie Kerrigan's work is concerned, in at least some significant level, with the structure of myth as an evocative device; she does not intone the characters and circumstances of known mythical situations, but only the form within which myth is presented. And invoking this device her ambitions contrast sharply with Douglas Bourgeois' presentation of the content of a mythology—the specific attributes and incidents of situations. No attempt was made to reconcile these two viewpoints, but only to appreciate their artistic intelligence and the virtues of the attainments and, incidentally, to remark on the implication of two artists whose works represent different facets through which we may peer into a single component of culture. At its best AVA retreats to allow the delectation of such congenial dissimilarities. Nor does AVA emulate the relationship of the modern artist and patron. Most commonly today that is the situation of grant recipients rewarded to pursue aesthetic research. The “grantee” goes off and does whatever work appeals to him, or none at all, or something utterly different from what he had done in the past. This enterprise is undertaken in the name of research.

The notion of aesthetic research in the arts—a contemporary idea that seems initially benign—is modeled on the sciences. To do experiments there must be a general field of truth toward which to strive; the closer the approach, the further the discipline is advanced. Unfortunately, the notion of “advancement” in the arts springs from the notion of the avant-garde, essentially a nineteenth century term in its most accurate usage, which refers to a social condition more than anything else. The avant-garde was not only “ahead” of society, but was against the values of society, which it subjected to the most fearless scrutiny. That the product of this examination was subsequently embraced and absorbed into the general culture created the sense of “advancement.” Eventually, society at large caught up with the avant-garde after the Second World War and eradicated it. Confusing avant-gardism with the notion of “advancement” insinuates a direction and telos where none has been implied. Finally, the notion of progress mocks the arts with a concept alien to them and applicable only by analogy or in the broadest biosociological terms. The arts get better or worse, they change, they do not advance or progress.

When an artist is paid for a proposal (not a plan, design, or commission), the resulting effort is in the nature of an experiment. But art is not thought; science is thinking and art is execution. The very best support for the arts entails purchase of the artist's wares. This vote of confidence is not the highest kind but the only kind that makes any sense. For the artist, pay should be for work done; the only exception is the money needed to supply the material wants of a massive, contracted project. In such cases, patronage intercedes to underwrite, in advance, expenses beyond the artist's ability to supply for a specific campaign of execution. (When demand precedes supply—to speak economically—we witness patronage; when supply precedes demand we witness art collecting. In either case what artists need more than anything else are regular customers.) The distinction between an advance payment on specified work and a grant has blurred in recent years. The loss of definition has not been salutary for the arts. Uniquely, as an integral part of its program AVA helps participating institutions purchase extant works by AVA artists. There are many things that AVA is not, and understanding them—how the program and exhibition differ from others—will help the spectator share some of the enthusiasm for this program.

As seen from the evidence of this first exhibition, no single theme or approach has gained hegemony. There are many examples of the tolerance, indeed embrace, of diversity within AVA1. The crisp light painted by Richard Shaffer is not the soft and gauzy illumination that barely outlines figures in Stephen Schultz's work. Nor does an imperious and exclusive taste for light and atmosphere preclude the paintings of Douglas Bourgeois—all hard and airless—from the same show with the two other painters or the lyrical photographer Marsha Burns. Other such contrasts are equally revealing about the breadth of AVA1. For example, Michael Singer's exquisite constructions belie the notion of the personal possession of a work of art. For the most part his pieces wait in remote areas, in marshes or fields, until they are discovered and joyfully explored. Distant from centers of habitation, Singer's sculptures seem the product of a single, perhaps anonymous, creativity or a gone culture. But his works no more suggest possession by a single person than a musical composition—who owns a Beethoven symphony? A singular problem in the nature of the autographic arts, a problem with political implications, is thus overcome suggestively and lyrically. Although sometimes installed indoors, Singer's wooden sculptures can be chanced upon, spiritually detached from the world of galleries. In contrast, the paintings of Richard Bosman are easel paintings, objects that lend themselves to the tradition of the valuable possession. Yet, his images disabuse us of any easy compliance with traffic in treasures and subvert the world in which regular commerce is possible. ("Art treasure" is a two-word journalistic amalgam that no man can sunder.)

A cold, absolutely clear night presides over heroic flight or conquest in *Ascent*, 1981 as it does in *The Diver*, 1981. In some of Bosman's works the titles wryly complement the subject, in others so striking are the images, so accurately do they capture dream and horror, that his titles are mere colophons.

However arresting Bosman's use of paint, which he handles with confidence, knowledge, and considerable interest, his images repeatedly haunt us. People whose clothes and appearance are not at all extraordinary discover themselves in precarious, dangerous, and often monstrous situations; all of which suggest how fragile our world appears to Bosman and how apt to fray it is, to give way when it is rent to another circumstance compounded of the most commonplace and sinister elements of our lurking doubts. Only recently has a note of fantasy entered his work with pictures in which natural scale is sundered. This small displacement indicates an organic development within his work and is of a different kind than those choices addressed by other AVA1 artists. For example, Michael Luchs questions the choice of material that artists inherit as part of the heritage of craft. He uses wire for large sculpture but apparently is not a constructivist. His unstretched canvases and paper works begin with the profile of a rabbit but it becomes illegible until it reemerges from the welter and suggests a heroic perdurance. Together these artists, and others such as Maurie Kerrigan, span a very broad range of material manipulations. Yet, there are certain continuities of approach that appear as distant, minor key resemblances in many of the AVA1 artists' works. The paradigm within which they operate does not insure similarities of appearance in their pieces. But questioning a more or less fixed agenda presupposes both that certain assumptions will be posited somewhere in their works and that, whatever their responses, the drift of the work is directed by the number and types of questions they all hold in common. This is the mark of contemporaneity. Edward Flood's sculptures impress us as being the result of an additive process. Certainly his work could not have come into existence without the early twentieth century infatuation with primitive hewn sculpture, but the principal residue of the asesthetic discovery is the license for brusque handling of which Flood avails himself. Michael Singer does not disguise the carved and assembled fact of his work—distantly indebted to the collages of Picasso and Braque and particularly to Picasso's sculpture—and in this unadorned presentation he is among the most modernist of the artists in AVA1. Although assembled, Michael Luchs' pieces are decidedly nonconstructivist; similarly Maurie Kerrigan's assembled works are anything but constructivist/modernist in their romanticism and humor. Though their responses are different, each of these artists replies to the looming inventory of modernist concerns.

But modernism is only one of the axes along which these artists' works can be charted. Other trends, or evolu-

tionary drifts, in recent history can also supply alignments among the AVA1 artists. The notion of "finish," for example, while it most clearly can be seen to effect texture, also has a great deal to do with the way a work is finally adjusted with regard to its apparent (compositional) parts or its virtual (material) divisions. Thus the sculptor, Michael Singer, whose work depends on reading relatively coarse and large-scale visual incidents, is at one end of a scale upon which we can discover Maurie Kerrigan's manipulation of substance, and which is only part way to the point of refinement of means that we find in Douglas Bourgeois' work or Marsha Burns' photographs.

The various expressive devices and manners in AVA1 suggest a wealth of disparate and pluralistic creative approaches. It may not be easy to see a common bond between these artists aside from the historical moment they share, a moment with apparently limitless tolerance for experiments into materials and form, as well as all elements of possible subject matter. Douglas Bourgeois informs the husks of the news. The popular shells, the images constructed for public relations, have a fake mythology typed out by press agents, but Bourgeois constructs a real, ardent, and gravely caring mythology for our times. The same political structure is ruthlessly implicated by Richard Bosman.

Terry Allen's tragicomic **The Embrace. . . Advanced to Fury**, less political in implication than autobiographical, employs a medium—television—that has not shown itself agile enough to transmit more than veneers. Even the legend of television's "golden age" rests mainly on plays staged live before cameras, and was thus a compromise between the immediacy of theater and the intimacy of film. Allen's work, in its intent and scope, seems to be a legitimate descendant of Jane Austen, Emile Zola, and Malcolm Lowry—the modern novel. Some of Allen's lines are strictly literary in dimension, that is, they are not theater except as declamation: "For the first time, he ordered mixed drinks." (In this Allen's tone resembles, among others, that of Arthur Miller in **After the Fall**.) But Allen's work is not oratorical nor is it simply narrative, for his speaker is both within the visual image as a character viewed by the audience and is the third-person manipulator (novelist as god) that does not exist in movies: "Something had to happen./ It did./ She got published." In a traditional movie the only equivalent for such a narrative line is in the lap-dissolve shots of blossoms falling or the shedding calendar pages in Warner Bros. biographical movies. Allen adds to this literary gift dimensions utterly beyond the traditional film and new even to video. He combines a music track, a voice track, two sets of characters in approximate relationships, and props. By these means he extends and multiplexes the possibilities of the novel. Often Allen presents the video portion of his work inside a literal arena, and props located in the space

shared by the audience enforce the tawdry and painful climate of his works even more.

Not all the works within AVA1 are as expressive or as obviously painful as the descriptions of men and women in their social conditions that Allen, and Bosman for that matter, present. Within AVA1's invited colloquy float the serene images of Marsha Burns. Her works are triads consisting of one element each of composition, i.e., surface pattern; of human personality as expressed in gesture; and of light as an equal protagonist. The self-consciousness of her images is part of the works. We are made to sense that what we see are photographs, not still lifes composed before a camera or surreptitiously observed "slices of life," but something alchemical that occurs only within the camera (and, incidentally, in her printing). Richard Shaffer's fastidiousness is of a similar order of sensibility. But Shaffer constructs precisely what cannot be photographed, only what can be externalized of inner quiet contemplation. His **Self-portrait in Doorway**, 1979, half emerging from the light, reticent but forcefully painted, could serve as a suitable emblem for a whole stage of his career. The combination of heroic size and pervasive stillness exemplifies the power that makes our silent musings among the most touching moments of our lives. (If it seems odd that Shaffer—and to a certain degree, Stephen Schultz—employs tremendous scale to capture the fleeting and insubstantial texture of inward thought, there are precedents: Mahler and Proust, for example.)

These constituents of AVA1 from different media and sensibilities contribute to a vision of contemporary art. Each artist adds contrapuntal accents and at times these syncopations, counterrhythms, and unexpected visions are delightful and wry. Sometimes formal properties supply the substance of dialogue. Edward Flood's sculptures require the vertical presence of a wall, but they do not ornament the surface nor are they segments of wall thrust forward and sculpted in low or high relief. At the same time, his pieces do not gesture toward a realm behind the wall which has erupted through that plane into the space that we share with the works; rather, Flood's sculpture uses the wall as much as traditional sculpture has used the floor, with the critical exception that in his work allusions to gravity are slight. In contrast Maurie Kerrigan's pieces not only assume the presence of a wall but employ the expanse of the surface as filler between her applied elements. The color, texture, size, and shape of the wall on which her pieces find themselves become part of the work. To that degree Kerrigan's work is ornament, but since she never abandons overt subject matter her art is rarely decorative. Only patterned composition, as in her **Grand Mandala**, produces such a decorative effect. By their sheer size, Stephen Schultz's paintings can become surrogates for walls and, though hardly resembling the writhing composition of Tiepolo or the Carracci, stand in

this lineage. His closest art historical antecedent of the decorated canvas wall panel may be the intimate chambers Fragonard adorned.

Schultz's twilight paintings are untitled; we peer into always nameless half-light. In one large work, **Untitled (to Mr. & Mrs. Mark)**, 1980, an empty chair stands in a pool of warm lamplight; the chair is abandoned or beckoning. A door admits another, cooler illumination, but the implied narrative is so sketchy that it disintegrates and only the appurtenances of the scene remain. Solitude and contemplation seep in to fill the void where the past narration has sustained subject matter for other painters. So restrained an artist is Schultz that when this painting is compared to another of his works, a diptych (71 by 108 inches, 1981) that is relatively quiet by normal standards, the complexity of the diptych's image suggests real action. The division of this picture into vertical sections by the major elements of the wooden bracing is repeated on ever reduced terms until it appears as the mullions in the window, the floor slats, and the boards in the chair seat. In the measured alignment of vertical and horizontal accents, the sense of mensuration becomes so penetrating and overpowering that a "golden rectangle" grid may well underlie the work. This same cadence affects us forcefully in Renaissance architecture, in which we sense the apportionment of every element by a submerged geometry. In these paintings we also discern a hidden measure, an order that gives consonant meaning beyond the invitation to supply relationships for the objects and lonely folks in Schultz's works.

If Marsha Burns' photographs compel us to judge the report of light until we can feel the afternoon's progress, Schultz's paintings transcend the recording of seasons and climate that has charmed artists since the Impressionists, and before them, Constable. Where figures do appear in Schultz's work, they are fleeting, anonymous personages, or endowed with compelling attributes. **Juggling Rings**, 1980–1981 seems the utterly commonplace transcription of the quietly unusual, a confrontation neither disturbing nor expected but subsequently haunting. Again, in this work, the arrangement of the surface pulses with a subterranean geometry of golden means and rectangles revealing the proportions of the spiral—perhaps a citation, an homage, or a kinship to Seurat.

Distinguished from other major projects by the quietude of its approach, AVA itself makes no authoritative pronouncements but lets the voices of the individual artists sound clearly. In recent years there have been challenges to the primacy of the artist, and AVA's stance ought not to be assumed the norm. In contrast, a yearning for more clear-cut states of affairs has propelled the person of the curator into preeminence, a questionable, spurious celebrity, and the zone of fashion and "society." The prominence of the

curator is a reflected splendor, the celebrity of one who "discovers" and "finds" artistic talent and thereby claims raptorial shares of a career's subsequent accomplishments. Early presentation of an artist's work, though salutary and nourishing, begins to assume the properties of invention, as if the discoverer participated in the creative process. This puny role reverses the form of the fawning courtier, elevating a functionary, however informed and independent, beyond just station. Too often the social event of the exhibition—and there are prominent examples—has replaced concern for the art. Quality, history, even the works themselves have been swept aside in a rush to consider supporting functionaries. Curated shows, while offering a legitimate focus of responsibility, can become a form of civic pageantry—a self-congratulatory, stationary parade. In such instances, the community preens for having garnered the services of a well-known curator. Confirmed as an instrument of taste, the curator can make fair game of every sort of jury and marshal art as a display of institutional or civic pride. When the curator writes the catalogue essay for such shows, more often than not the content is a stylistic forecast; such catalogues need be neither scholarly nor documentary to serve as the program of an aesthetic pageant. AVA1 is not an event in which the art can become a supernumary filling the ranks of some notion or critical stance.

Serendipitous recombinations of works within AVA1 suggest Apollonian grace and a world of gentle elegiac illumination. But there are other AVA1 artists who have a more raucous vision of things—humor is not absent in this company. Some of the artists treat their materials reverently and are the latest practitioners in a long tradition. Others probe and question the assumptions and limits of their art and of art itself. Some of the AVA1 artists confirm things we thought we knew about our world, but contribute an eloquence that has always been art's. Working with distinctly different ambitions some of the AVA1 artists press back the borders of the acceptable and dilate the possibilities of our culture; in these cases a certain rawness is unavoidable. Each possibility contributed by the different artists emphasizes or accents the works' differences and how thoroughly divergent are the paths these artists tread. Subject matter in these pieces ranges from the untroubled to the catastrophic.

No bias was legislated into the exhibition as a result of a desire for balance. Certainly no political stance was preferred, nor was any special relationship to subject matter expected or solicited. The tyranny of invidious objectivity as an editorial measure of content would have been lethal to the project. Whatever one thinks of the notion of "objectivity" as a journalistic practice, regarding AVA1 it would have been especially out of place. AVA1 accepts a gamut of political stances without condoning or disdaining any; the show maintains mutually contradictory value judgments

and philosophies, and supplies the interested viewer with a wide assortment of invigorating material. But this range was never meant as an inventory of the arts currently practiced in America. Nor was AVA1 intended to diagnose the condition of contemporary artistic productivity. It is neither a national survey nor a distillate of trends, and the alert viewer is not precluded from constructing meaningful alignments or drawing generalized conclusions. Overall impressions that unite the whole cannot help but crystalize from the spectator's careful attentions to the exhibition. These constructed and cohesive understandings are supplied as much by the viewer as by the works. Sweeping notions of the condition of American art did not impel the AVA project.

Large, diverse shows of American contemporary art resemble AVA1, but when they are gathered by a single curatorial vision the works' underlying homogeneity is implicit. Despite disclaimers announcing catholicity of taste, such exhibitions, guided by a single-minded peering at alternatives, comb available material and inevitably return a unity. The ordering constancy may reside at some level far from the obvious and immediate appearance of the works. A certain predilection for relationships of scale, textual preferences, attraction for certain subject matter, or color schemes—all may inflect the selection process and result in a subterranean union. Taste embraces many expressions and may find beneath superficial appearances a common concern exploitable in exhibition. The artists in AVA1 were chosen without regard to how their work might harmonize when shown together. The exhibition does not claim grave urgency; next year another jury will find other deserving artists and cause for celebration of the national genius. AVA1 does not ask its public to suppose that it discovers the very best or most appropriate artists of a generation (although many may turn out to be just that). No aggregate claim is made for these artists; they are not a "school" or even the beginning of one, far flung though it would have to be. Rather, claims to the worth of individuals compose the exhibition, and the merit and rewards of separate works form the show. Although the works do not disclose the terms within which the project was conceived—a very different process of awarding fellowships—the guiding principles have been simple and only two. The selection process, with a balanced demography built into it, was founded on the twin criteria of quality and undeserved obscurity. The jury was not expected to be versatile but only to seek along these two lines of inquiry. The future trajectory of AVA will hold to these tenets and contribute the program's unique flavor to its exhibitions. Younger artists whose quality and promise deserve wider currency will be welcome. Senior artists by-passed by fashion, the politics of galleries and institutions, or their own reticence can be sought out for presentation. These are the resources that AVA mines; the works and the artists need only share present "un-celebrity."

The AVA program and exhibition are a threshold. Across it we glimpse artists deserving wider recognition selected for the quality of their work. Over that threshold comes accomplishment achieved although insufficiently rewarded. The exhibition does not pretend to serve as an introduction to hopeful newcomers, and many of the artists in the show already have realized much in their careers. The sustaining tone of the venture has been the pleasurable discovery of additional riches on the national scene where some thought a provisional limit had been found for this generation. For the individual artists the show undoubtedly represents a barrier crossed. They gather on a broader and more distinguished stage than ever afforded them before.

The reasons that good artists go unsought by the modest public are as various as the kinds of artists AVA1 includes. Michael Singer's beautiful sculptures are so difficult to disassemble (one might anatomize the process, so organic are the works, and talk instead of "dissection") that they virtually cannot travel. The pieces are welded to a locale, grow autochthonously and remain aboriginal. Douglas Bourgeois' painting is that unexported local product unknown to the outside world; yet his art lacks neither fervor nor quality. What he paints is the iconography and hagiography of an American subculture that worked its way into the mainstream. The taut, nearly hysterical gaiety and pathos of his works may not be everyone's taste, but the marginal darkness of his world has for a long time been past ignoring. Beyond the scope of most domestic spaces, the looming quietude of Stephen Schultz's and Richard Shaffer's works strains the notion of easel painting, which their works remain despite often their giant size. Such silence, the occasion for introspection and the isolation of figures in their works, seems to arise distinctly from the vast empty West. Belying her relative lack of recognition until now, Marsha Burns' exquisite photographs are in many important public collections in large part because of the replicability of photographic images. Yet her accomplishment as a photographer, considering her mastery of tone and light, should make her name familiar.

For the AVA1 artists, some minor inconvenience of situation, technique, or indisposition has retarded their appreciation by a wide public, and the AVA program will be successful to the degree that the condition is now merely temporary. The elevation of these artists is the single goal of the project; the artists were not located because they matched some formula. The scale and content of this first AVA presentation were not envisioned. The embrace of the show is unusually wide, including both the forcibly textured and rudely painted sculptures of Edward Flood and the silky prints of Marsha Burns. The scale of Flood's sculptures, human in size and therefore rife with association of anatomy and balletic gesture (and this energy ultimately implies animal action), is dwarfed by Richard Shaffer's paintings. Shaffer's painting in turn

appears urban but hardly less informed or urbane than Michael Singer's sophisticated pieces. But if Singer's sculptures hint at an arboreal mode of life, a primitive contact with land, horizon, and natural zoology, then Richard Bosman's images of civilization amok remind us of real barbarity. So one chain of oppositions is concatenated among many possible strands veining the exhibition.

Not even the number of objects or their type was set as a limiting factor for AVA1—just so open and disposed to the needs of artists is the program. The show grew from the regions in which it was severally produced. It was not dictated to the countryside from a chamber within some metropolis. The exhibition is an expression of the artists and is not principally the product of the curatorial function. The product of uncoordinated talents separately striving, AVA1 can yet be described as a whole.

This group of gathered artists delivers no joint message. The artists cannot report on a shared experience autobiographically common to them. Their backgrounds are far too disparate to be linked in simple fashion. In their diverse backgrounds lies this group's strength as a historical sample. If we, at such close proximity, can derive any historical statement from this group we must be willing to question our own assumptions. To some degree our own notions are shared with these artists by virtue of contemporaneity. For the most part they are of one generation—although

nothing was decreed that would have predetermined youth or closeness in age. The oldest was born in 1938, the youngest born in 1951; with one exception all the artists hold degrees, all have attended college, five hold advanced degrees. These artists, to the extent that they have had but a limited opportunity to affect our judgments until now, are the products of our world and, for the most part, of advanced acculturation. In their work we see our own delights, fears, and values transformed. Reflections of our times, when they are partaken of by more than one of the artists, must be so fundamental and deep rooted in the body of this art as to be unavoidable in the pursuit of the sources of these authentic but various statements. Any shared quality that appears throughout must be of such vitality and resilience as to erupt through the diversity of appearances.

A notion that survives handling in different media and expression in different regional dialects must be so endemic to the character of our society as to be inescapably salient to the viewer with sufficient distance. Unfortunately for the current predicament, the ideally situated viewer is in the future. Yet certain traits prevail, impressing us through all the difference. The intellectually honest spectator is made sensible to a common presence in these forcibly constellated works. The universal texture of modern life survives translation into every possible climate and terrain and winks from behind these artists' unshared concerns.

The Artists

Terry Allen

THE EMBRACE. . .ADVANCED TO FURY



Terry Allen

Born: 1943 in Wichita, Kansas. The artist now lives in Fresno, California.

Education: Chouinard Art Institute, Los Angeles, California, BFA, 1966

Teaching Positions: Professor, California State University, Fresno, 1978-1979; associate professor, California State University, Fresno, 1974-1977; guest lecturer, California State University, Fresno, 1971-1973; guest artist, University of California, Berkeley, 1971

Awards: National Endowment for the Arts award, 1972, 1979; Awards in the Visual Arts Fellowship, 1981

Selected Solo Exhibitions: Portland Center for the Visual Arts, Oregon, 1981; Morgan Art Gallery, Kansas City, Kansas, 1981; Nelson Gallery/Atkins Museum, Kansas City, Missouri, 1981; Baxter Art Gallery, California Institute of Technology, Pasadena, 1980-1981; Miami-Dade Community College, Florida, 1979; Lubbock Lights Gallery, Lubbock, Texas, 1979; Morgan Art Gallery, Kansas City, 1979; Hansen-Fuller Gallery, San Francisco, 1978; Nancy Lurie Gallery, Chicago, 1978; Landfall Press Gallery, Chicago, 1978; Claire S. Copley Gallery, Inc., Los Angeles, 1976; Morgan Art Gallery, Kansas City, Kansas, 1976; Contemporary Art Museum, Houston, 1975; Michael Walls Gallery, New York, 1974; Michael Walls Gallery, Los Angeles, 1973; Museum of Contemporary Art, Chicago, 1971-1972; Mizuno Gallery, Los Angeles, 1971; Michael Walls Gallery, San Francisco, 1970; Michael Walls Gallery, San Francisco, 1968; Pasadena Art Museum, Pasadena, California, 1968

Selected Group Exhibitions: "Artist Photographs," Vision No. 5, Crown Point Gallery, Oakland, California, 1982; Malinda Wyatt Gallery, Venice, California, 1981; "Beauty and the Board Room," University of Missouri-Kansas City Gallery of Art, 1981; "Words as Images," Bergman Gallery, University of Chicago, 1981; "Drawings," Art Gallery, College of Fine Arts, University of Nebraska, Omaha, 1981; "Letters from Artists," Kemper Gallery, Kansas City Art Institute, Missouri, 1981; "Humor in Art," L.A. Institute of Contemporary Art, Los Angeles, 1981; "The Southern Voice," Fort Worth Art Museum, 1981; Delahunty Gallery, Dallas, 1981; "Soundings," Neuberger Museum, State University of New York at Purchase, 1981; "Post Modernist Metaphors," The Alternative Museum, New York, 1981; "Not Just for Laughs," The New Museum, New York, 1981; "Terry Allen and Charles Gaines," Phoebe Conally Gallery, California State University, Fresno, 1980; "Cartography," John Michael Kohler Arts Center, Sheboygan, Wisconsin, 1980; "7 x 9 Exhibition," N.A.M.E. Gallery, Chicago, 1979; "Image and Object in Contemporary Sculpture," Detroit Institute of Arts, Michigan, 1979; "Words and Images," Philadelphia College of Art, 1979; "Aesthetics of Graffiti," San Francisco Museum of Modern Art, 1978; "Group Exhibition/Prints," Droll-Kolbert Gallery, New York, 1978; "Narrative," David Heath Gallery, Atlanta, 1978; "The Record as Artwork," Fort Worth Art Museum, 1977; "American Narrative: Story Art," Contemporary Art Museum, Houston, 1977; "New Acquisitions Exhibition (Prints)," The Museum of Modern Art, New York, 1977; "10 ieme Biennale De Paris," Musee d'Art Moderne, Paris, France, 1977; "1977 Biennial Exhibition," Whitney Museum of American Art, New York; "Painting and Sculpture in California: the Modern Era," San Francisco Museum of Modern Art, 1976; "The Great American Rodeo Show," Fort Worth Art Museum, Texas, 1976; "The Small Scale in Contemporary Art," Chicago Art Institute, 1975; "Extraordinary Realities," Whitney Museum of American Art, New York, 1973; "1973 Biennial Exhibition," Whitney Museum of American Art, New York

Collections: The Museum of Modern Art, New York; Fort Worth Art Museum, Texas; Illinois Bell, Chicago; Arco, Los Angeles; The Detroit Institute of Arts, Michigan; University Art Museum, Berkeley, California; Nelson Gallery/Adkins Museum, Kansas City, Missouri

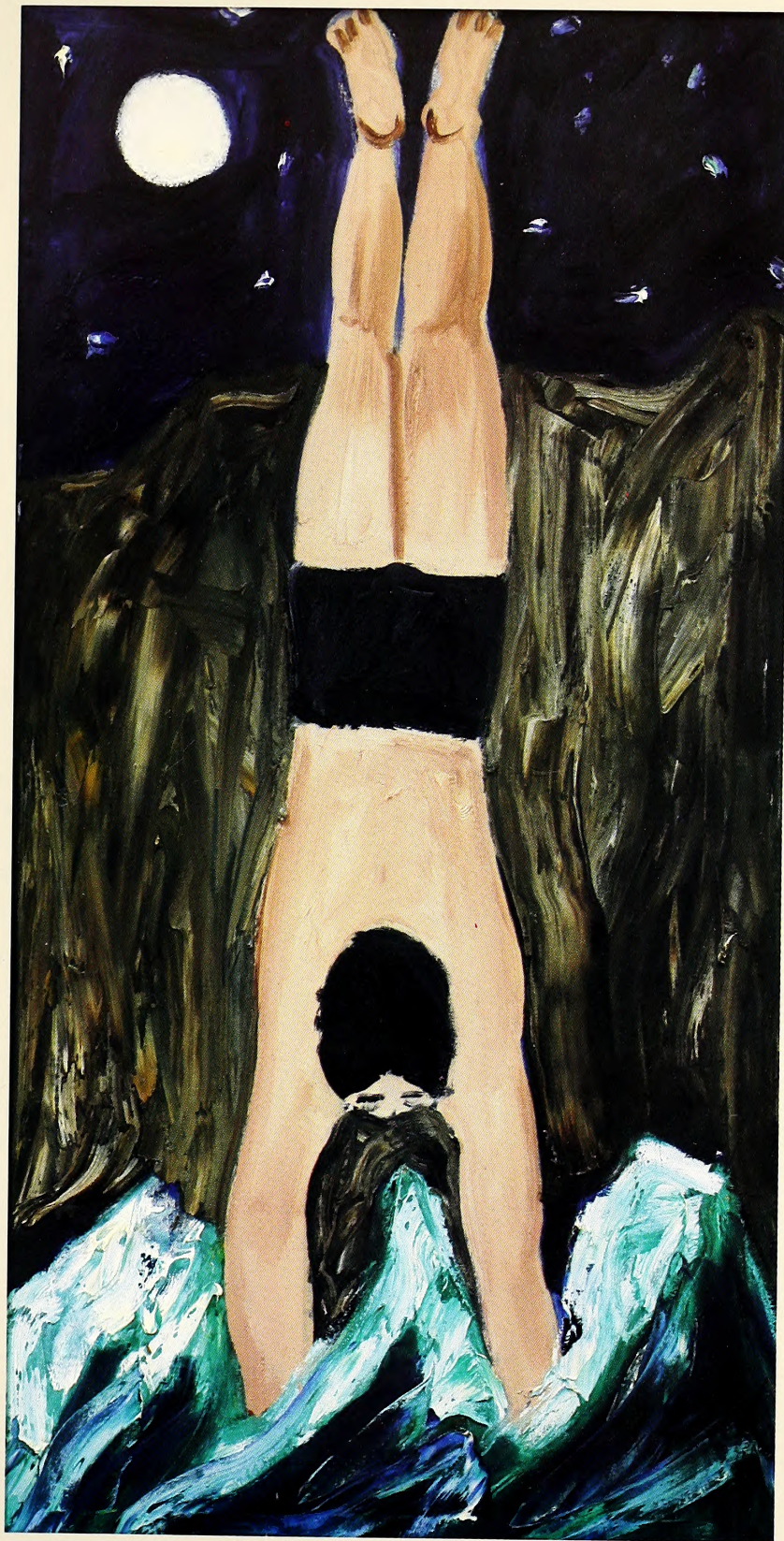


Screenplays and Treatment for Film/Video: "Venice, Texas," project in progress with Joan Tewkesbury, 1979 to present; "The Embrace. . .Advanced to Fury," text and screenplay, 1978; "Pale Dure," treatment for screenplay, 1978; "Ante Rabbit," treatment for screenplay, 1978; "Juarez," treatment for screenplay, 1978; "Snakes in the Pie," treatment commissioned by Harold Nebenzal for screenplay, 1968; "Red Bird," screenplay for animated film, 1967

Recordings: "Smokin the Dummy," 33-1/3 rpm album with Panhandle Mystery Band, Fate Records, Inc., Chicago, 1980; "Cajun Roll"/"Whatever Happened to Jesus (and Maybeline)?," 45 rpm record, Fate Records, Inc., Chicago, 1979; "Lubbock (on everything)," 33-1/3 rpm double-record album, Fate Records, Inc., Chicago, 1978; "Juarez," 33-1/3 rpm album, Landfall Press, 1975 (rereleased by Fate Records in 1980); "Gonna California"/"Color Book," 45 rpm record, Bale Creek Records, 1968

Richard Bosman

THE DIVER



Richard Bosman

Born: 1944 in Madras, India. The artist now lives in New York.

Education: The Byam Shaw School of Painting and Drawing, London, England, 1964–1968, Certificate of Art and Design; The New York Studio School, New York, 1969–1971; Skowhegan School of Painting and Sculpture, Skowhegan, Maine, 1970

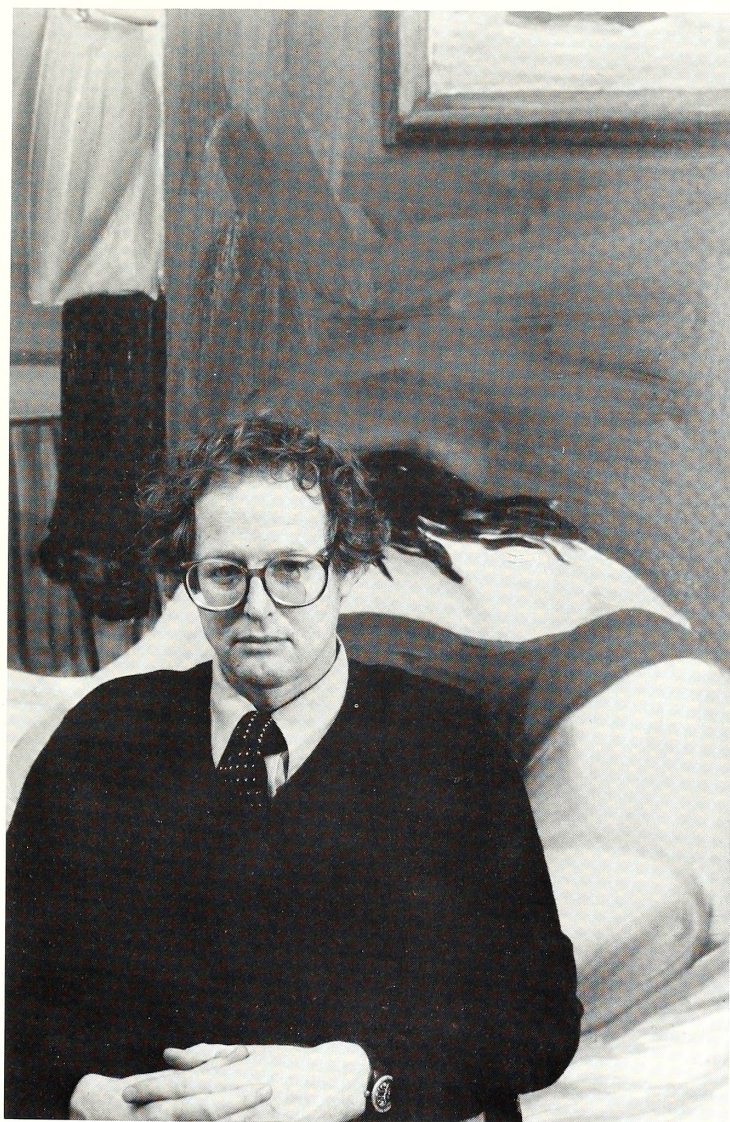
Teaching Positions: The New York Studio School, New York, 1972; Manitou-Wabing Sports and Arts Center, Ontario, Canada, summer 1976; St. Anne's Episcopal School, Brooklyn, New York, 1977

Awards: Awards in the Visual Arts Fellowship, 1981

Solo Exhibitions: "Focus: Richard Bosman," Fort Worth Art Museum, Fort Worth, Texas, 1982; Brooke Alexander, Inc., New York, 1980, 1981

Selected Group Exhibitions: "The Commodities Corporation Collection Exhibition," Museum of Art, Fort Lauderdale, Florida traveled to Oklahoma Museum of Art, Oklahoma City, Oklahoma, Santa Barbara Museum of Art, California, Grand Rapids Art Museum, Michigan, Madison Art Center, Madison, Wisconsin, Montgomery Museum of Fine Arts, Montgomery, Alabama, 1982–1983; "New Drawing in America," The Drawing Center, New York, 1982; "Body Language: Figurative Aspects of Recent Art," Massachusetts Institute of Technology, Cambridge, Massachusetts, 1981; "Realife Magazine Presents," Nigel Greenwood, Ltd., London, England, 1981; "Represent, Representation, Representative," Brooke Alexander, Inc., New York, 1981; "Love and Money: Dealer's Choice," Pratt Institute Gallery, Manhattan Center, New York, 1981; "Summer Light," Summer Penthouse Exhibition, The Museum of Modern Art, New York, 1981; "Paintings," Brooke Alexander, Inc., 1981; "Menagerie: 17th Annual Art Show," Goddard-Riverside Community Center, New York, 1981; "Paintings by Richard Bosman, Ken Goodman, Dennis Kardon and Richard Mock," Brooke Alexander, Inc., New York, 1981; "Selections," The Drawing Center, New York, 1980; "Illustration and Allegory," Brooke Alexander, Inc., New York, 1980; "The Times Square Show," Times Square, New York, 1980; Hundred Acres Gallery, New York, 1977; Mary Paz Gallery, Malaga, Spain, 1975; Mary Kay Loft Gallery, New York, 1973; Gallery of the New York Studio School, 1971, 1972

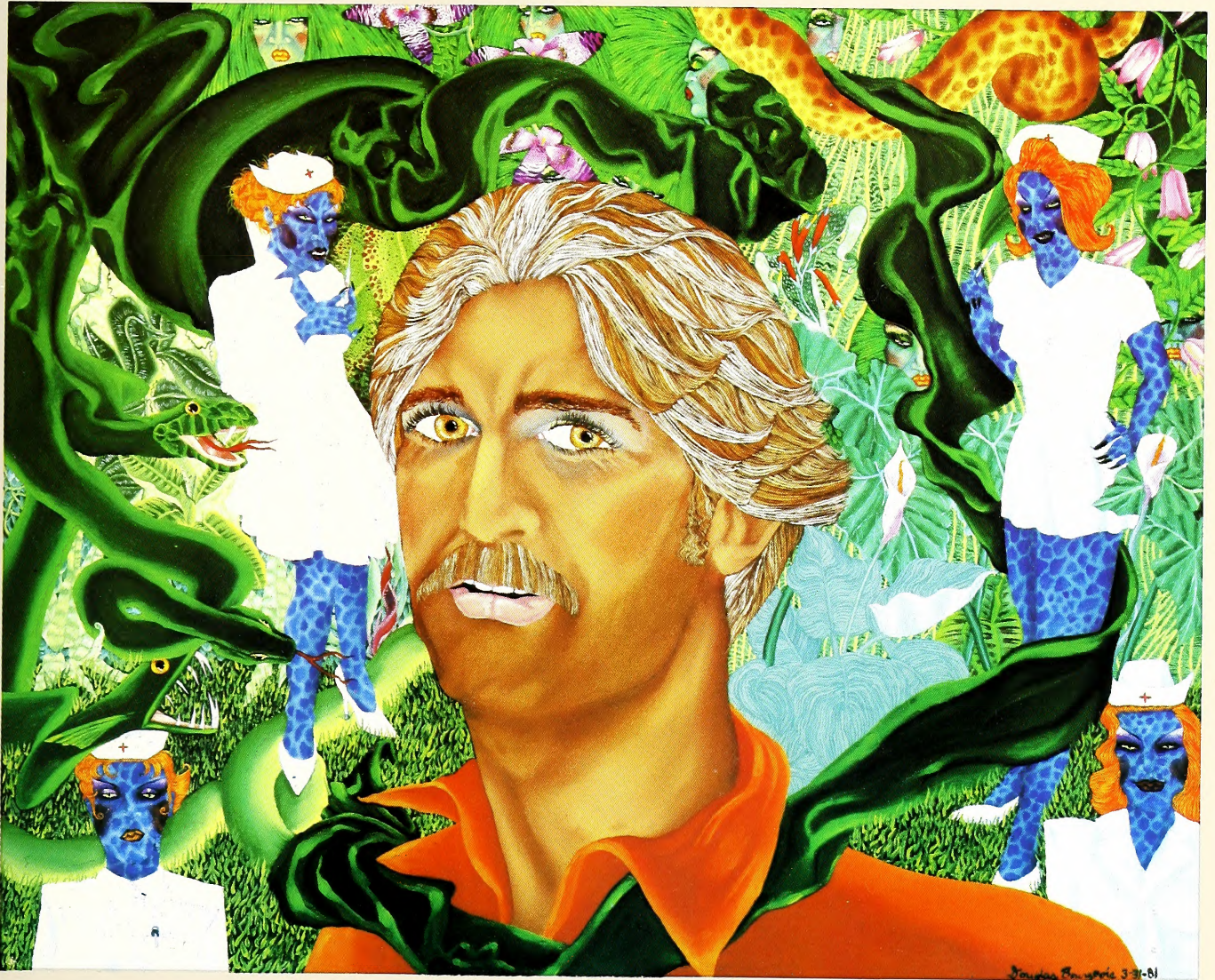
Collections: Commodities Corporation, Princeton, New Jersey; Lannan Foundation, Palm Beach, Florida; The Museum of Modern Art, New York; National Museum of American Art, Washington, D.C.



Eric Pollitzer photo

Douglas Bourgeois

GEORGE FEBRES AND THE JUNGLE NURSES



Douglas Bourgeois

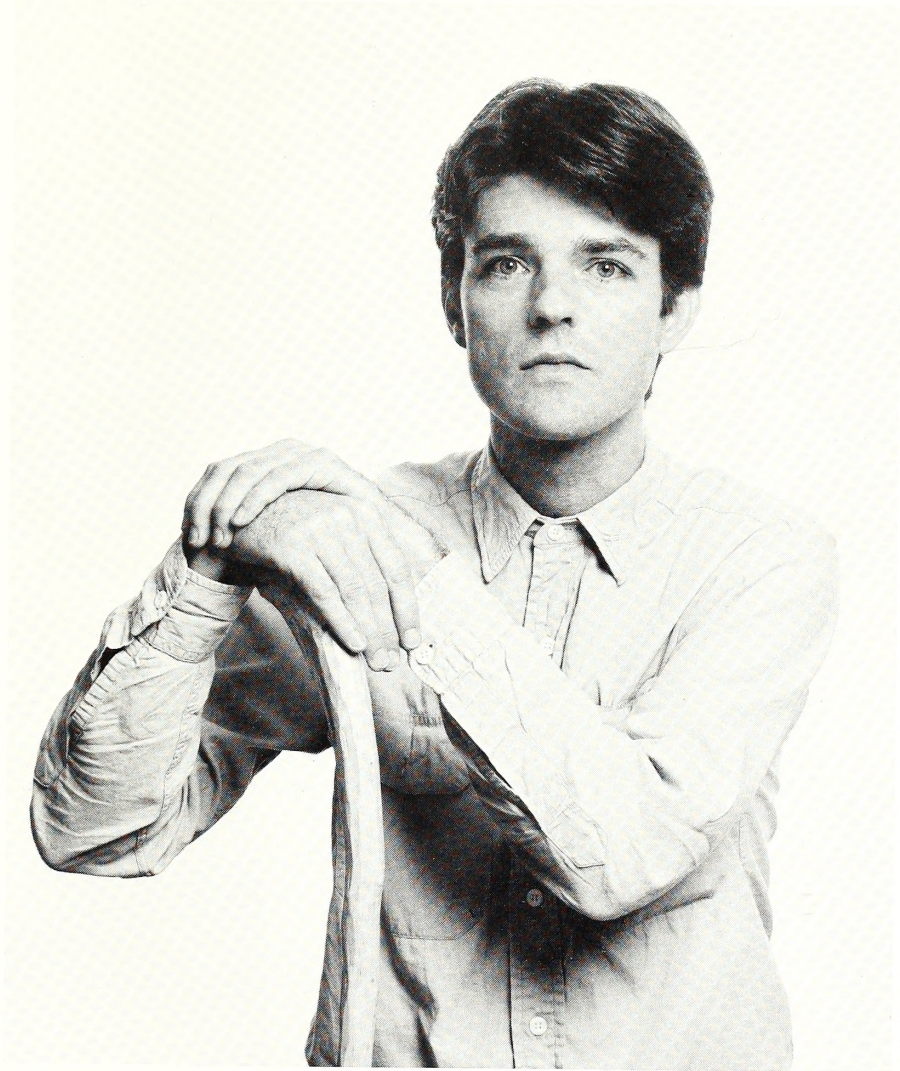
Born: 1951 in Gonzales, Louisiana. The artist still lives there.

Education: Louisiana State University, Baton Rouge, BFA in painting, 1974

Awards: Awards in the Visual Arts Fellowship, 1981

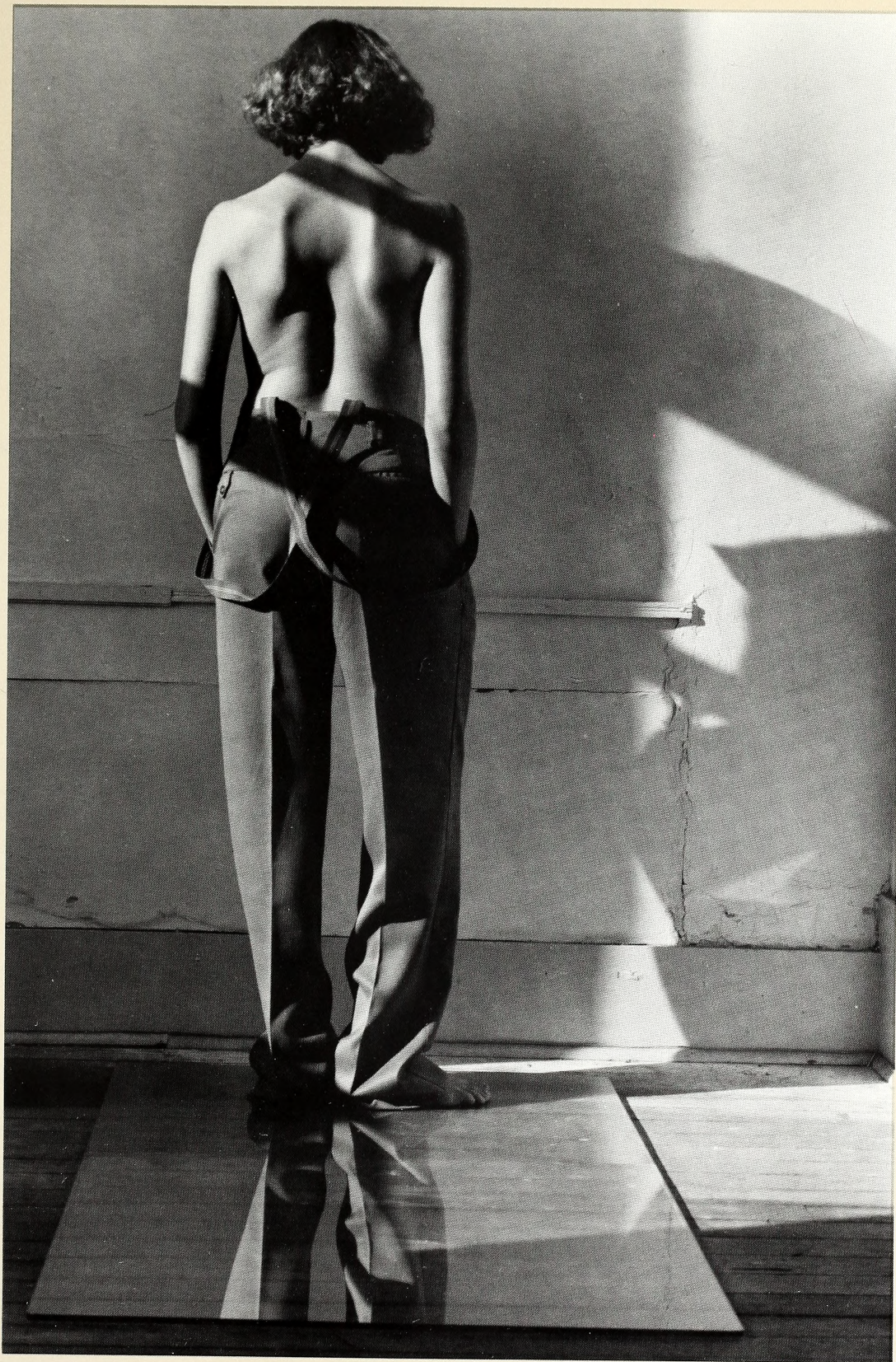
Exhibitions: "The Human Figure," Contemporary Arts Center, New Orleans, 1982; "Visions," Contemporary Art Center, New Orleans, 1981; New Orleans Academy of Fine Arts, 1981; Diversity Gallery, New Orleans, 1978; New Orleans Museum of Art Biennial, 1977; "Matters of the Art (Gallery)," Baton Rouge, Louisiana, 1975

Collections: National Museum of American Art, Washington, D.C.



John Miller photo

Marsha Burns



Marsha Burns

Born: 1945 in Seattle, Washington. The artist still lives there.

Education: University of Washington, Seattle, 1963–1965; University of Massachusetts, Amherst, 1967–1969

Awards: National Endowment for the Arts Fellowship for emerging photographers, 1978; Awards in the Visual Arts Fellowship, 1981

Selected Solo Exhibitions: The Friends of Photography, Carmel, California, 1981; The Gilbert Gallery, Ltd., Chicago, 1981; Eastern Washington State College Gallery, Cheney, Washington, 1980; The Halsted Gallery, Birmingham, Michigan, 1980; The Susan Spiritus Gallery, Newport Beach, California, 1980; The Silver Image Gallery, Seattle, 1980; Paul Cava Gallery, Philadelphia, 1980; Gallery Four, Evergreen State College, Olympia, Washington, 1980; Seattle Art Museum, 1979; The Silver Image Gallery, Seattle, 1977; Sarah Reynolds Gallery, University of New Mexico, Albuquerque, 1977; The University of Oregon Museum of Art, Eugene, 1977

Selected Group Exhibitions: Spokane Community College, Spokane, Washington, 1981; Bowling Green State University, Bowling Green, Ohio, 1981; "Sequence Photography," Santa Barbara Museum of Art, California, 1980; "Regional Photography and Printmaking," circulated by Evergreen State College and Washington State Arts Commission, 1980; "Attitudes: Photography in the 70's," Santa Barbara Museum of Art, California, 1979; "New Acquisitions," Seattle Art Museum, 1979; The Gilbert Gallery, Ltd., Chicago, 1979; The Susan Spiritus Gallery, Newport Beach, California, 1978; The Northwest Society for Photographic Education, traveling group exhibition, 1978; "Northwest '77", Seattle Art Museum; "Rainier Bank Collection," Foster White Gallery, Seattle, 1977; "Marsha and Michael Burns Recent Photographs," Museum of Art/Fine Arts Center, Washington State University, Pullman, Washington, 1977; "Masters of the Northwest," Seattle Art Museum, 1976–1977

Collections: The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; National Museum of American Art, Washington, D.C.; Center for Creative Photography, Tucson, Arizona; The Chicago Center for Contemporary Photography; Santa Barbara Museum of Art, Santa Barbara, California; The Minneapolis Institute of Arts, Minneapolis, Minnesota; The Museum of Fine Arts, Houston, Texas; California State Art Museum and Galleries, Long Beach; Newport Harbor Art Museum, Newport Beach, California; New Orleans Museum of Art, New Orleans; The Denver Art Museum, Denver, Colorado; Seattle Art Museum, Seattle; Whatcom County Museum of History and Art, Bellingham, Washington; American Telephone and Telegraph, Boston; St. Louis Museum of Art, St. Louis, Missouri; The Oakland Museum, Oakland, California



Michael Burns photo

Edward C. Flood



Edward C. Flood

Born: 1944 in Chicago, Illinois. The artist now lives in Brooklyn, New York

Education: University of Chicago, BFA, 1967; School of the Art Institute of Chicago, MFA, 1969

Awards: Cassandra Foundation Grant, 1970; National Endowment Artist Fellowship, 1978; Awards in the Visual Arts Fellowship, 1981

Solo Exhibitions: Pam Adler Gallery, New York, 1980, 1981; Phyllis Kind Gallery, Chicago, 1974; John Bernard Myers Gallery, New York, 1973; University of Wisconsin, Milwaukee, 1971; Allan Frumkin Gallery, Chicago, 1970

Selected Group Exhibitions: "New Art II," The Museum of Modern Art Penthouse, New York, 1981; "Between Painting and Sculpture," Pam Adler Gallery, New York, 1981; "Approach/Avoidance," The Queens Museum, Flushing, New York, 1981; "Recent Art," Ackland Art Museum, University of North Carolina, Chapel Hill, 1980; "Irwin Collection," Krannert Art Museum, University of Illinois, Urbana, 1980; "Koffler Foundation Collection," National Collection of Fine Arts touring exhibition, Washington, D.C., 1980; "Supershow," Hudson River Museum, Yonkers, New York, and subsequent tour, 1979; "Glass Backwards," J.M. Kohler Art Center, Sheboygan, Wisconsin, 1979; "Art on Paper," Weatherspoon Art Gallery, University of North Carolina at Greensboro, 1978; "Double Take," The New Museum, New York, 1978; "New Work/New York," Independent Curators, Inc., University of North Dakota, 1977; "New Abstract Objects," Hallwalls, Buffalo, New York, 1977; "New Work/New York," Woodstock, New York, 1977; "Visions," School of the Art Institute Gallery, Chicago, 1976; "Society for Contemporary Art," Art Institute of Chicago, 1976; "Made in Chicago III," Museum of Contemporary Art, Chicago, 1975; "Koffler Foundation Collection," Illinois Arts Council touring exhibition, 1975; "Made in Chicago II," National Collection of Fine Arts, Washington, D.C., 1974; "XII Sao Paulo Bienal," Sao Paulo, Brazil, 1973; "Made in Chicago," United States Information Agency touring exhibition in South America, 1973; "Paintings and Sculpture Today," Indianapolis Museum of Art, 1972; "Chicago Imagist Art," Museum of Contemporary Art, Chicago, and New York Cultural Center, 1972; "Small Environments," Southern Illinois University, Carbondale, and Madison Art Center, Madison, Wisconsin, 1972; "Chicago," National Gallery of Canada touring exhibition, 1972; "Chicago Antigua," Hyde Park Art Center, Chicago, 1971; "Contemporary Prints," Allan Frumkin Gallery, Chicago, 1971; "Contemporary Prints from Landfall Press," Ravinia Festival, Illinois, 1971; "Marriage Chicago Style," Hyde Park Art Center, Chicago, 1970; "Famous Artists from Chicago," San Francisco Art Institute, 1970; "Painting and Sculpture Today," Indianapolis Museum of Art, 1970; "Prints by Seven," Whitney Museum of American Art, New York, 1970; "Chicago," Richard Feigan Gallery Downtown, New York, 1970; "Nonplussed Some: Some More," Hyde Park Art Center, Chicago, 1969; "Famous Artists Basement Show," Museum of Contemporary Art, Chicago, 1969; "Spirit of the Comics," Institute of Contemporary Art, Philadelphia, 1969; "Nonplussed Some," Hyde Park Art Center, Chicago, 1968; "Richard J. Daley," Richard Feigan Gallery, Chicago, and Contemporary Arts Center, Cincinnati, and Richard Feigan Gallery Downtown, New York, 1968; "Violence in Recent American Art," Museum of Contemporary Art, Chicago, 1968

Collections: Art Institute of Chicago; Chase Manhattan Bank, New York; Illinois Bell Telephone, Chicago; The Metropolitan Museum of Art, Print Collection, New York; National Museum of American Art, Koffler Collection, Washington, D.C.; The World Bank, Washington, D.C.; Prudential Insurance Co., Newark, New Jersey



Robert Steff photo

Maurie Kerrigan

FLAMING MALLARD CONFRONTATION



Maurie Kerrigan

Born: 1951 in Jersey City, New Jersey. The artist now lives in Philadelphia.

Education: Moore College of Art, Philadelphia, BFA in sculpture, 1973; Art Institute of Chicago, MFA in sculpture, 1975-1977; Whitney Museum of American Art, Independent Study, 1977

Teaching Positions: School of the Art Institute of Chicago, graduate assistant, woodshop techniques, 1975; School of the Art Institute of Chicago, beginning and intermediate sculpture, spring semester, 1977

Awards: School of the Art Institute of Chicago Scholarship, 1975-1977; Mural Competition, Pipers Alley, Chicago, 1976; Whitney Museum of American Art Scholarship, 1977; Awards in the Visual Arts Fellowship, 1981; Pennsylvania Council on the Arts Fellowship Award, 1982

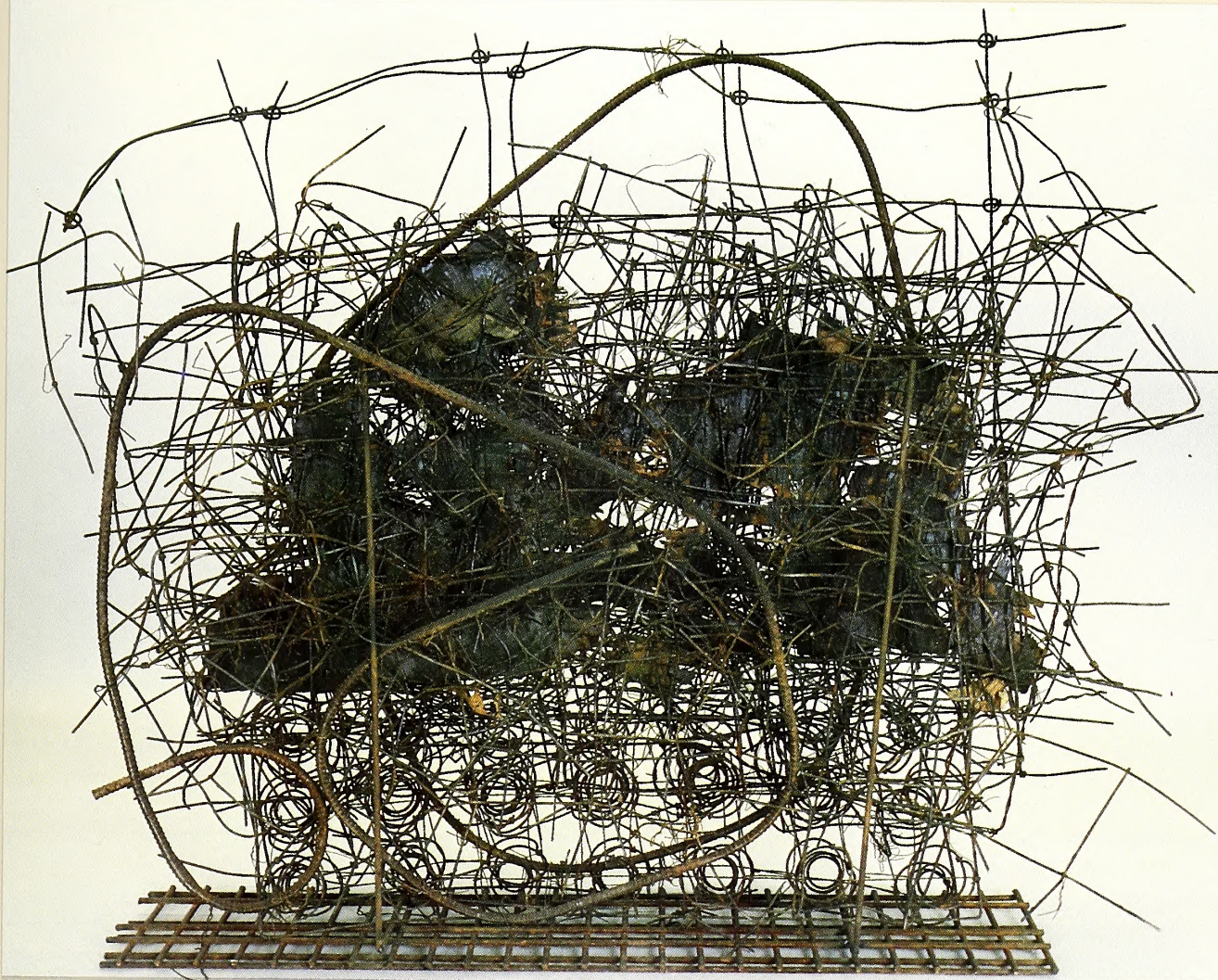
Selected Solo Exhibitions: "Ancient Prophecies from the Cosmic Garden," Touchstone Gallery, New York, 1981; "We Live in the Galactic Boondocks," E. Makler Gallery, Philadelphia, 1979; "Punk Life in the New Jersey Swamp," Philadelphia, 1978

Selected Group Exhibitions: "Art as Object," Semaphore Gallery, New York, 1981; "Flora and Fauna," Jeffery Fuller Gallery, Philadelphia, 1981; "The Exchange," Houston and Austin, Texas, 1981; "Projects IV," Institute of Contemporary Art, Philadelphia, 1980; "Anniversary Show," E. Makler Gallery, Philadelphia, 1980; Gallery Artists, Touchstone Gallery, New York, 1979; "Twenty Artists," E. Makler Gallery, Philadelphia, 1979; "Philadelphia Artists Today," Touchstone Gallery, New York, 1979; "Morris Gallery Summer Exhibition," Pennsylvania Academy of Fine Arts, Philadelphia, 1979; "Sculpture Exhibition," Perkins Art Center, New Jersey, 1979; "Animal Images," Philadelphia College of Art, 1979; "Contemporary Drawings," Philadelphia Museum of Art, 1979; "Opens Friday," Moore College of Art, Philadelphia, 1979



Heidi Trombert photo

Michael Luchs



Michael Luchs

Born: 1938 in Portsmouth, Ohio. The artist now lives in Holly, Michigan.

Education: Olivet College, Michigan, BA, 1961; University of Michigan, 1964; Wayne State University, Detroit, MFA, 1968

Awards: National Endowment for the Arts Fellowship, 1979; Michigan Council for the Arts Creative Artist Grant, 1981; Awards in the Visual Arts Fellowship, 1981

Solo Exhibitions: Feigenson-Rosenstein Gallery, Detroit, 1977, 1980

Selected Group Exhibitions: "Guts," Herron School of Art Gallery, Indiana University traveling exhibition, 1982; "Kick Out the Jams: Detroit's Cass Corridor 1963-1977," Museum of Contemporary Art, Chicago, 1981; "Traditions: The Region/The World," Michigan Artrain traveling exhibition, 1980; "Kick Out the Jams: Detroit's Cass Corridor 1963-1977," The Detroit Institute of Arts, Michigan, 1980; "From Detroit: 1980," Feigenson-Rosenstein Gallery, Detroit, 1979; "Art Inc., American Paintings from Corporate Collections," Montgomery Museum of Fine Arts, Alabama and traveling, 1979; "Image and Object in Contemporary Sculpture," Detroit Institute of Arts and P.S.1, Long Island, New York, 1979; "At Cranbrook: Downtown Detroit, 21 Artists," Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan, 1979; "Indoor-Outdoor," P.S.1, Long Island, New York, 1978; Feigenson-Rosenstein Gallery, Detroit, 1978; Willard Gallery, New York, 1978

Commissions: "Rabbit," Cass Park, Detroit, commissioned by the Department of Parks and Recreation, 1975

Collections: The Detroit Institute of Arts, Michigan



Kathy Luchs photo

Stephen Schultz

FINGER PUZZLE



Stephen Schultz

Born: 1946 in Chicago, Illinois. The artist now lives in Iowa City, Iowa.

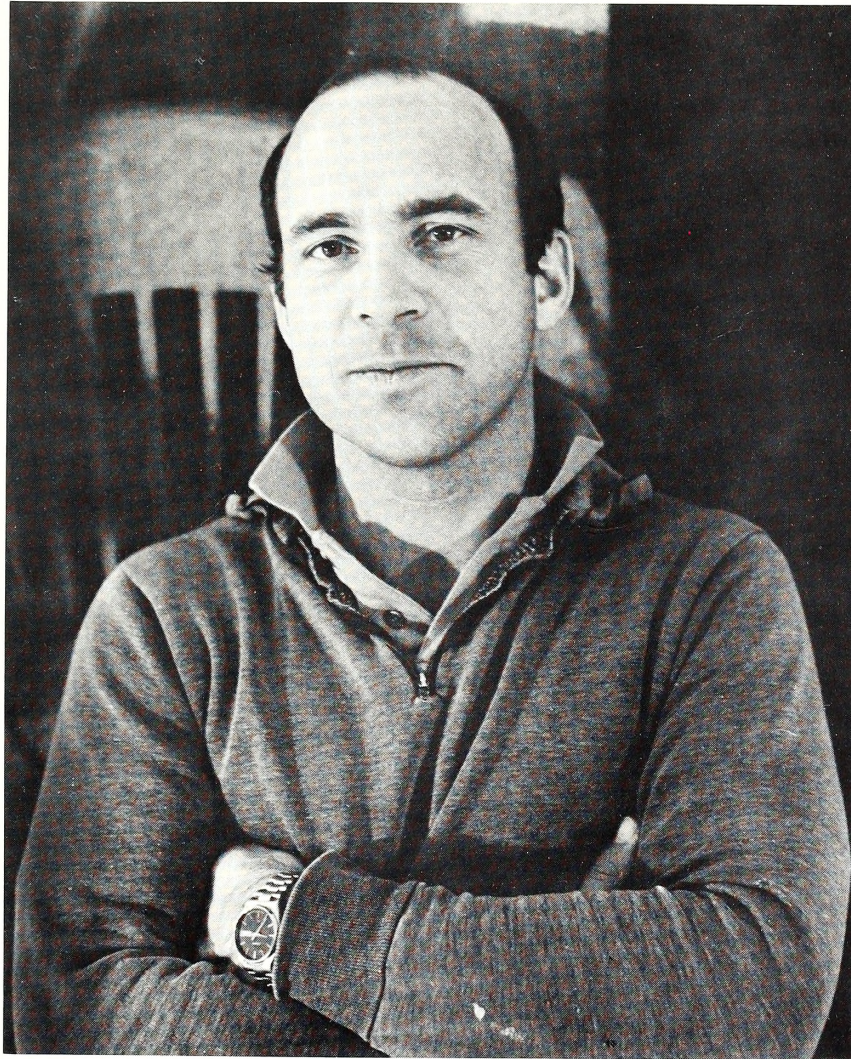
Education: Rhode Island School of Design, Providence, 1965–1967; Museum of Fine Arts School, Boston, Massachusetts, 1968–1969; San Francisco Art Institute, BFA, 1971; Stanford University, Palo Alto, California, MFA, 1974

Teaching Positions: Stanford University, teaching fellow and teaching assistant, 1972–1974; University of Iowa, associate professor, 1975–present

Awards: Stanford University teaching fellowship, 1973; Louis Comfort Tiffany Foundation Grant, 1979; Old Gold Summer Research Grant, University of Iowa, 1980; Awards in the Visual Arts Fellowship, 1981

Selected Exhibitions: "Faculty Show," University of Iowa Museum of Art, Iowa City, 1982; Iowa Artist Invitational, Cedar Rapids Art Center, Iowa, 1981; International Running Center, New York, 1981; "Faculty Show," University of Iowa Museum of Art, 1980; Artworks Exhibit, Cedar Rapids, Iowa, 1980; "Iowa Artists," Des Moines Art Center, Iowa, 1979; "Gallery Selection," Braunstein/Quay Gallery, San Francisco, 1979; Augustana College, Davenport, Iowa, 1978; Grapestake Gallery, San Francisco, 1978; "Faculty Show," University of Iowa Museum of Art, 1978; "Ten Painters," Elvehjem Art Center, University of Wisconsin, Madison, 1977; Grapestake Gallery, San Francisco, 1977; "Ten Painters," Walker Art Center, Minneapolis, Minnesota, 1977; "Faculty Show," University of Iowa Museum of Art, 1976; "Introductions," Quay Gallery, San Francisco, 1975; Stanford University Gallery, Palo Alto, California, 1974; "Invitational of California Graduate Students," Honiz Cooper Corporation, San Francisco, 1971; Diego Rivera Gallery, San Francisco, 1971; San Francisco Art Institute Gallery, 1971; San Francisco Arts Commission, 1970; "Northern California Juried Show," Sacramento, 1970

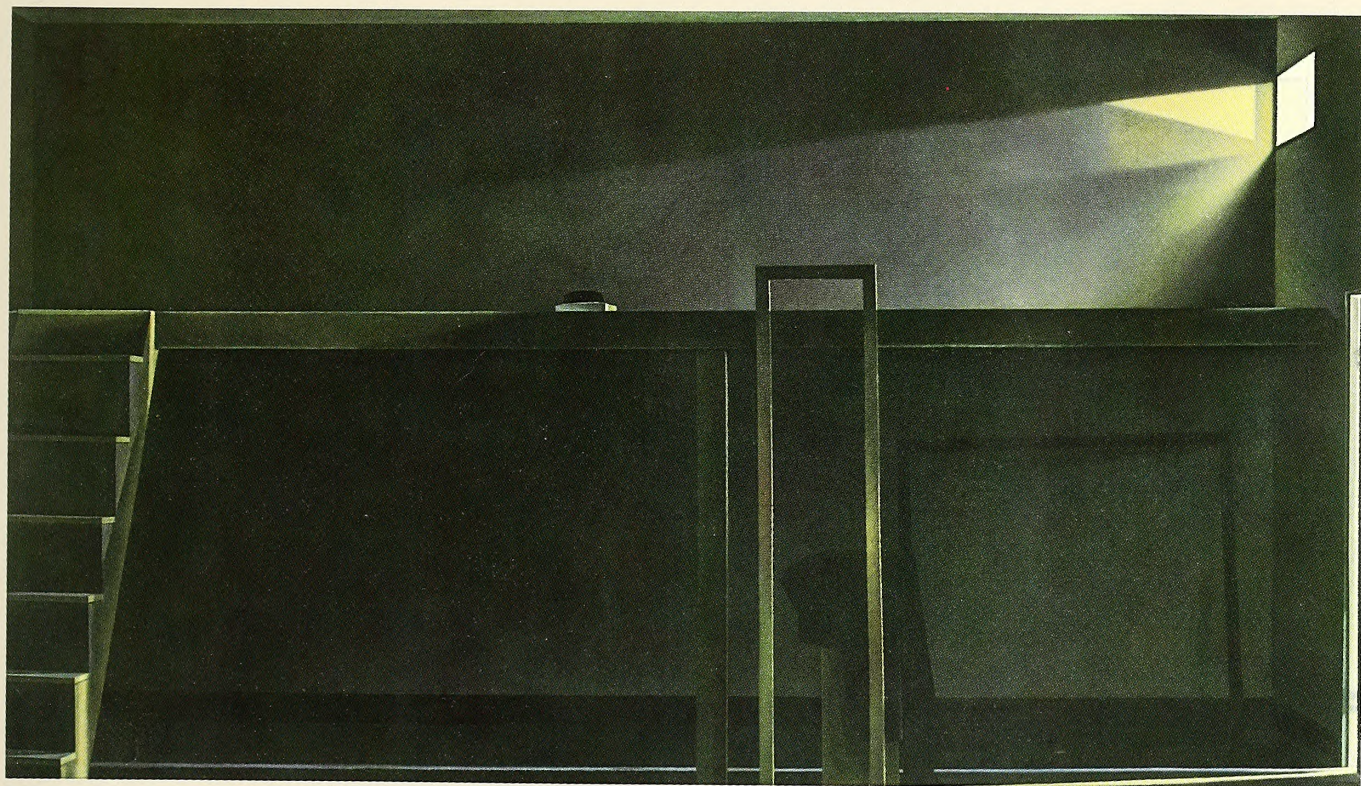
Collections: Syntex Corporation, Saratoga, California; Regis Corporation, Minneapolis, Minnesota; First Federal Savings Bank, Iowa City, Iowa; University of Iowa Museum, Iowa City, Iowa; The Equitable Life Assurance Society of the United States, New York, New York



Rome Stuckart photo

Richard Shaffer

PLATFORM WITH STAIRS



Richard Shaffer

Born: 1947 in Fresno, California. The artist now lives in Arlington, Texas.

Education: University of California at Santa Cruz, BA in philosophy, 1969; New School for Social Research, graduate study, New York, New York, 1969-1971; San Francisco Art Institute, 1971-1973; Stanford University, Palo Alto, California, MFA in painting, 1973-1975

Teaching Position: University of Texas, Arlington, associate professor

Awards: Billie Marcus Foundation, Dallas City Arts Program, 1979; Fulbright Fellowship in painting, Italy, 1976-1977; Awards in the Visual Arts Fellowship, 1981; National Endowment for the Arts Fellowship in painting, 1981-1982

Artist-in-residence: Ossabaw Island Project, Savannah, Georgia, 1979; YADDO, Saratoga Springs, New York, 1978; The MacDowell Art Colony, Peterborough, New Hampshire, 1977; Roswell Museum Grant, Roswell, New Mexico, 1975-1976

Selected Solo Exhibitions: "Concentrations I: Richard Shaffer," Dallas Museum of Fine Arts, Dallas, Texas, 1981; "Paintings and Drawings," Student Center Gallery, Texas Christian University, Fort Worth, 1979; "Paintings and Drawings," Winston Gallery, Roswell Museum, Roswell, New Mexico, 1976; "Paintings and Monotypes," University of California, Santa Cruz, 1974; "Paintings and Drawings," Diego Rivera Gallery, San Francisco, 1973

Selected Group Exhibitions: "Print Publications," L.A. Louver Gallery Publications, Venice, California, 1982; "The Figure and Its Postures," Loyola-Marymount University, Los Angeles, 1981; "Real, Really Real, and Super Real: Directions in Contemporary American Realism," San Antonio Museum of Art traveling exhibition, Texas, 1981; "Figures and Interiors," Eloise Pickard Smith Gallery, University of California, Santa Cruz, 1981; "Hassam Fund Purchase Exhibition," American Academy and Institute of Arts and Letters, New York, 1981; "Response," Tyler Museum, Tyler, Texas, 1980; "Three Realist Painters," L.A. Louver Gallery, Venice, California, 1980; "Invitational," Department of Art, Texas Wesleyan College, Fort Worth, 1979; "Dallas Art '79," City Arts Program, Dallas City Hall; "The Roswell Compound," Museum of New Mexico, Santa Fe, 1978; "Recent Fulbright Artists," United Nations Plaza, New York, 1978; "Fulbright Artists," American Library, Rome, Italy, 1977; "Introductions '75," James Willis Gallery, San Francisco; "Monotypes," Palo Alto Cultural Center, California, 1975; "Eleven Monotypes," College of Notre Dame, Belmont, California, 1974

Collections: Stanford University Art Gallery, Palo Alto, California; Roswell Museum and Art Center, Roswell, New Mexico; Southeast Banking Corporation, Miami, Florida; Pennzoil Corporation, Los Angeles; The Santa Barbara Museum of Art, California; The Nova Corporation, Calgary, Alberta, Canada; Dallas Museum of Fine Arts, Texas



Ted Kuykendall photo

Michael Singer

FIRST GATE RITUAL SERIES



Michael Singer

Born: 1945 in Brooklyn, New York. The artist now lives in Wilmington, Vermont.

Education: Cornell University, New York, BFA, 1967; Rutgers University, New Brunswick, graduate study, 1968; Yale University, Norfolk Program, 1968

Awards: Theodoron Award, The Solomon R. Guggenheim Museum, New York, 1971; C.A.P.S. Grant of the New York State Council on the Arts, 1972; National Endowment for the Arts Fellowship, 1972; Simon Guggenheim Fellowship Award, 1976 and 1977; C.A.P.S. Grant of the New York State Council on the Arts, 1979; National Endowment for the Arts, Building Arts Grant, 1980; National Endowment for the Arts Visual Arts Award, 1981; Awards in the Visual Arts Fellowship, 1981

Artist-in-residence: State University of New York Convocation, Skidmore College, Saratoga, New York, 1973; Everglades National Park, Homestead, Florida, 1975; Palisades Interstate Park, Bear Mountain, New York, 1975

Selected Solo Exhibitions: Sperone Westwater Fischer, New York, 1975; "Michael Singer/Matrix 24," Wadsworth Atheneum, Hartford, Connecticut, 1976; Sperone Westwater Fischer, New York, 1978; Portland Center for the Visual Arts, Oregon, 1979; School of Visual Arts, New York, 1979; University Art Museum, Berkeley, California, 1979; The Renaissance Society at the University of Chicago, 1980; "Michael Singer: Drawings and a Portfolio of Photographs of Sculpture," Galerie Zabriskie, Paris, 1981; Sperone Westwater Fischer, New York, 1981

Selected Group Exhibitions: Art Resources Center Gallery, Whitney Museum of American Art, New York, 1969; "Light and Environment," Hudson River Museum, Yonkers, New York, 1970; "Projected Art and Artists at Work," Finch Museum of Contemporary Art, New York, 1971; "Ten Young Artists/Theodoron Award Show," The Solomon R. Guggenheim Museum, New York, 1971; "Recent American Art," The Solomon R. Guggenheim Museum, New York, 1975; "Ideas on Paper," The Renaissance Society at the University of Chicago, 1976; "Carl Andre, Dan Flavin, Donald Judd, Richard Long, Brenda Miller, Michael Singer," Hurlbutt Gallery, Greenwich Connecticut Library, 1978; "Drawings and Other Works on Paper," Sperone Westwater Fischer, New York, 1978; Group exhibition, Sperone Westwater Fischer, New York, 1978; "Sculptors' Drawings," Touchstone Gallery, New York, 1979; 1979 Biennial Exhibition, Whitney Museum of American Art, New York; "Eight Sculptors," The Albright-Knox Art Gallery, Buffalo, New York, 1979; "Invitational," Bell Gallery, List Art Center, Brown University, Providence, Rhode Island, 1980; "Skulptur im 20. Jahrhundert," Wenkenpark Reichen/Basel, 1980; "Drawings: The Pluralist Decade," 39th Venice Biennale 1980, Venice, Italy; "Aycock/Holte/Singer," The Fort Worth Art Museum, Texas, 1980; "Contemporary Americans: Museum Collection and Recent Acquisitions," The Solomon R. Guggenheim Museum, New York, 1981; "Mythos + Ritual in der Kunst der 70er Jahre," Kunsthaus Zurich, 1981; "New Dimensions in Drawing 1950-1980," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, 1981; "Natur-Skulptur," Kunstverein Stuttgart, Germany, 1981; "Six Decades: Collecting," Heckscher Museum, Huntington, New York, 1981; "Variants: Drawings by Contemporary Sculptors," Sewall Art Gallery, Rice University, Houston, Texas, 1981



Michael Singer works on "Bog Ritual Series," 1979.

Outdoor Commissions: Pelham Bay Park, City Island, under the auspices of the New York City Department of Cultural Affairs, 1972; Saratoga Center for the Performing Arts, 1973; Heckscher State Park, Long Island, New York, 1973; Everglades National Park, Homestead, Florida, National Endowment for the Arts and Department of the Interior, Artist-in-residence Parks Program, 1975; Harriman State Park, Bear Mountain, New York, 1975; Chesapeake Bay Center for Environmental Studies, Smithsonian Institution, Edgewater, Maryland, 1976; Dayton City Beautiful Council, Ohio, 1979

Collections: Australian National Gallery, Canberra, Australia; The Chase Manhattan Bank Collection, New York; Joseph E. Seagrams Company, New York; The Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; Yale University Art Gallery, New Haven, Connecticut; The Albright-Knox Gallery, Buffalo, New York; Fort Worth Art Museum, Texas; Paine Webber, Inc., New York

The Jury



Members of the first Awards in the Visual Arts jury are (from left, kneeling) John Neff, Richard Hunt, Thomas W. Leavitt and AVA Program Director Ted Potter, panel coordinator; and (standing) Janet Kardon,

Ellen Johnson, Fritz Scholder, George Segal, Carlos Gutierrez-Solana, Marcia Tucker, Sebastian J. Adler, Sandra L. Langer and Clayton Pinkerton.

Awards in the Visual Arts Jury

NATIONAL JURORS

George Segal
Sculptor
South Brunswick, New Jersey

John Neff
Director
Museum of Contemporary Art
Chicago, Illinois

REGIONAL JURORS

Area 1

Thomas W. Leavitt
Director
Herbert F. Johnson Museum of Art, Cornell University
Ithaca, New York

Area 3

Carlos Gutierrez-Solana
Director
Visual Arts Services Program
New York State Council on the Arts
New York, New York

Area 5

Sandra L. Langer
Associate Professor
University of South Carolina
Columbia, South Carolina

Area 7

Richard Hunt
Sculptor
Chicago, Illinois

Area 9

Fritz Scholder
Painter
Scottsdale, Arizona

Area 2

Marcia Tucker
Director
The New Museum
New York, New York

Area 4

Janet Kardon
Director
Institute of Contemporary Art
University of Pennsylvania
Philadelphia, Pennsylvania

Area 6

Ellen Johnson
Professor Emeritus
Oberlin College
Oberlin, Ohio

Area 8

Clayton Pinkerton
Curator
Richmond Art Center
Richmond, California

Area 10

Sebastian J. Adler
Director
LaJolla Museum of Contemporary Art
LaJolla, California

Jurors' Comments

Janet Kardon: The Awards in the Visual Arts fellowships insure that one group of artists has received a gift of time to concentrate on its work without debilitating financial pressures. The jury was not bound to any criterion other than quality, and the results are naturally characterized by diversity. Did good work surface? It did; and so this exhibition acknowledges—indeed celebrates—the fact that quality has no regional boundary lines. I am honored to have served on the jury for Ted Potter's pioneering project.

Sandra L. Langer: "A wild patience has taken me this far" (Adrienne Rich) strikes me as a singularly appropriate phrase for my feelings as an AVA juror. This is a process that requires one to be wild about art and patient about the structures which support it. It demands a commitment to seeing afresh the energy that is art.

The AVA represents a unique attempt to deal with the emerging problems of artists in the 1980s. It is encouraging to see a federal agency, a national corporation and a major foundation saying to art and artists: "You are worth supporting and vital to our survival as a nation." The opportunity to be part of this jury was an exciting one for me. We hotly debated procedures for selection, criteria for inclusion and the merits of works and artists presented for review. Our shared perceptions provided a provocative forum for exchanging art ideas. I can only trust that we have committed no major sins and hope that our record will encourage a more enlarged freedom of thought and action as a fundamental part of the development and growth of this program.

Clayton Pinkerton: It was a pleasure and an honor to be on the first jury for the Awards in the Visual Arts. All of us appreciated the enthusiasm and dedication of the people involved with the program. And, of course, there was enthusiasm about the art which was nominated and submitted for consideration. I personally think congratulations should go to the Endowment, Equitable Life and the Rockefeller Foundation. The whole thing bodes well for an exciting and valuable future.

Fritz Scholder: Judging the work of another human being is at best, audacious. Morally, the exercise is suspect. Decisions should be objective; however, one's own frame of reference can so easily become subjective. Mindful of the ramifications of this task and the great number of works with which the jury was confronted, I believe that we did a good job.

Catalogue of the exhibition

Unless otherwise indicated, dimensions are in inches, followed, in parentheses, by centimeters; height precedes width and depth. Works are listed alphabetically by last names of the artists. Works are lent by the artists unless otherwise indicated. Works marked with an asterisk are reproduced in the catalog.

TERRY ALLEN FRESNO, CALIFORNIA

The Embrace. . . Advanced to Fury 1979-1981
Section II of the four-part **Ring** piece
Color video (running time 65 minutes)

RICHARD BOSMAN NEW YORK, NEW YORK

Ascent 1981
Oil on canvas
48 x 24 (121.9 x 60.9)
Courtesy of Brooke Alexander, Inc.,
New York, New York

Death of a Gambler 1981
Oil on canvas
54 x 42 (137.1 x 106.7)
Courtesy of Brooke Alexander, Inc.,
New York, New York

***The Diver** 1981
Oil on canvas
48 x 24 (121.9 x 60.9)
Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

Prisoner of Love 1981
Oil on canvas
54 x 42 (137.1 x 106.7)
Lent by Mr. and Mrs. Robert Shapiro,
New York, New York

Pursuit at the Beach 1981
Oil on canvas
108 x 75 (274.3 x 190.5)
Courtesy of Brooke Alexander, Inc.,
New York, New York

The Pyre 1980-1981
Oil on canvas
72 x 42 (182.9 x 106.7)
Courtesy of Brooke Alexander, Inc.,
New York, New York

DOUGLAS BOURGEOIS GONZALES, LOUISIANA

Aretha: Mysterious Lady of Sorrows 1981
Oil on canvas
22 x 18 (55.9 x 45.7)
Lent by the National Museum of American Art;
Gift of Mrs. Peter Roussel Norman,
New Orleans, Louisiana,
In memory of Joshua C. Taylor

Carson McCullers and Wisteria 1981
Oil on canvas
12 x 12 (30.5 x 30.5)
Lent by Mr. and Mrs. Don Marshall,
New Orleans, Louisiana

Emerald Eyes and Luna Moths 1981
Oil on canvas
14 x 14 (35.6 x 35.6)
Lent by Dr. Jerah Johnson, New Orleans, Louisiana

Five Teens 1981
Oil on canvas
24 x 24 (60.9 x 60.9)
Lent by Dr. Jerah Johnson, New Orleans, Louisiana

***George Febres and the Jungle Nurses** 1981
Oil on canvas
18 x 22 (45.7 x 55.9)
Lent by Dr. Jerah Johnson, New Orleans, Louisiana

Sal Mineo 1981
Oil on canvas
12 x 12 (30.5 x 30.5)
Lent by Ida and Hugh Kohlmeyer,
Metairie, Louisiana

Twenty-five Gary Coopers 1980
Oil on canvas
12 x 12 (30.5 x 30.5)
Lent by Mr. and Mrs. Don Marshall,
New Orleans, Louisiana

MARSHA BURNS

SEATTLE, WASHINGTON

#45847 1980

Silver-print photograph
6¾ × 8¾ (17.1 × 22.2)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

#45805 1980

Silver-print photograph
9 × 6½ (22.9 × 16.5)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

#45550 1980

From the **Dreamers** portfolio
Silver-print photograph
7 × 9 (17.8 × 22.9)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

#45495 1980

From the **Dreamers** portfolio
Silver-print photograph
9 × 7 (22.9 × 17.8)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

#45445 1980

Silver-print photograph
9¾ × 7¼ (24.8 × 18.4)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

#45294 1979

Silver-print photograph
9¼ × 7¼ (23.5 × 18.4)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

#45191 1979

Silver-print photograph
9½ × 7 (24.1 × 17.8)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA program

*#45170 1979

From the **Dreamers** portfolio
Silver-print photograph
9 × 9 (22.9 × 22.9)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

#45007 1978

From the **Dreamers** portfolio
Silver-print photograph
9 × 6 (22.9 × 15.2)

Lent by the National Museum of American Art;
Purchased with funds provided by the AVA Program

EDWARD C. FLOOD

BROOKLYN, NEW YORK

Amanita VI (Belfast) 1981

Paint on mixed media
22 × 71 × 22 (55.8 × 180.3 × 55.8)

Amanita IV (Memphis) 1981

Paint on mixed media
30 × 52 × 29 (76.2 × 132 × 73.7)

*Amanita II (Maze) 1981

Paint on mixed media
55 × 84 × 39½ (139.7 × 213.4 × 100.3)

Monterey 1981

Paint on mixed media
24 × 36 × 26 (60.9 × 91.4 × 66)

Snake 1981

Paint on mixed media
15 × 25 × 17 (38.1 × 63.5 × 43.2)

Tamiami 1980

Paint on mixed media
52 × 64 × 28 (132 × 162.5 × 71.1)

MAURIE KERRIGAN

PHILADELPHIA, PENNSYLVANIA

Cornerivorous Corner Table 1981

Wood, fresco, papier mâché
40 × 24 × 20 (101.6 × 60.9 × 50.8)

*Flaming Mallard Confrontation 1980

Painted wood, fresco, papier mâché
38 × 52 × 1½ (96.5 × 132 × 3.8)
Lent by Jay Richardson Massey,
Philadelphia, Pennsylvania

Grand Mandala 1980

Painted wood, fresco, linoleum
9 feet in diameter by 2 inches (274.3 × 5.1)

Turtle Home Computer with Birdie Software 1980

Painted wood, fresco, asphalt
7 feet in diameter by 2 inches (213.4 × 5.1)

MICHAEL LUCHS

HOLLY, MICHIGAN

Untitled (#132) 1981

Paint on canvas

42¼ × 54 (107.3 × 137.2)

Lent by Feigenson Gallery, Detroit, Michigan

Untitled (#126) 1981

Paint on canvas

40½ × 53¾ (102.9 × 136.5)

Lent by Feigenson Gallery, Detroit, Michigan

Untitled (#111) 1981

Paint on canvas

42 × 53¾ (106.7 × 136.5)

Lent by Feigenson Gallery, Detroit, Michigan

Untitled (#50) 1980

Paint on paper

36 × 48½ (91.4 × 123.2)

Lent by The Detroit Institute of Arts,
Detroit, Michigan

*Untitled (#7) 1979

Wood, metal, fiberboard, paint

48½ × 57 × 19 (123.2 × 144.8 × 48.3)

Lent by Feigenson Gallery, Detroit, Michigan

STEPHEN SCHULTZ

IOWA CITY, IOWA

Untitled 1981

Oil on canvas

60 × 68 (152.4 × 172.7)

Untitled 1981

Oil on canvas

71 × 108 diptych (180.3 × 274.3)

Juggling Rings 1980-1981

Oil on canvas

73½ × 76 (186.7 × 193)

Untitled (to Mr. & Mrs. Mark) 1980

Oil on canvas

96½ × 110 (245.1 × 279.4)

Lent by Museum of Art, University of Iowa,
Iowa City, Iowa

*Finger Puzzle 1979

Oil on canvas

60 × 50 (152.4 × 127)

Lent by The Equitable Life Assurance Society
of the United States, New York, New York

RICHARD SHAFFER

ARLINGTON, TEXAS

*Platform with Stairs 1980-1981

Oil on canvas

111½ × 192 (283.2 × 487.7)

(Exhibited only in Washington, D.C.)

Lent by Dallas Museum of Fine Arts, Dallas, Texas;

Purchased with general acquisition funds and a gift
of two anonymous donors

Still Life with Black Package 1979-1981

Oil on canvas

57 × 57 (144.8 × 144.8)

Mirror, Sofa with Figure 1979-1980

Oil on canvas

80 × 84½ (203.2 × 214.6)

Courtesy L.A. Louver Gallery, Venice, California

Screens 1979-1980

Oil on canvas

98 × 98 (248.9 × 248.9)

Lent by Stephen Acronico, Santa Barbara,
California; Arrangements courtesy of
L.A. Louver Gallery, Venice, California

Self-portrait in Doorway 1979

Oil on canvas

43 × 37 (109.2 × 93.9)

MICHAEL SINGER

WILMINGTON, VERMONT

*†First Gate Ritual Series 1979

Site installation Dayton, Ohio

Bamboo and phragmites

†Glades Ritual Series 1975

Site installation Everglades National Park,
Homestead, Florida

Bamboo and phragmites

†Lily Pond Ritual Series 1975

Site installation Harriman State Park,
Bear Mountain, New York
Bamboo and jute

†Singer's site installations are represented in the
exhibition by photographs of previous works. The
photographs are by the artist.

Awards in the Visual Arts Advisory Committee

Noel L. Dunn
Chairman
Winston-Salem, North Carolina

Ted Potter
AVA Program Director
Southeastern Center for Contemporary Art
Winston-Salem, North Carolina

The Equitable Life Assurance Society of the United States

David Harris
Wallace Fulton

Margaret Loss
Ellen McGoldrick

New York, New York

The Rockefeller Foundation

Howard Klein
Director, Arts Program
New York, New York

The National Endowment for the Arts

Leonard Hunter
Acting Director, Visual Arts Program
Washington, D.C.

Nancy Hanks
Member-at-large
Washington, D.C.

R. Philip Hanes Jr.
Ex-officio
Winston-Salem, North Carolina

James Melchert
Member-at-large
Berkeley, California

Harry Lowe
Consulting Member

Harry Rand
Consulting Member
National Museum of American Art, Smithsonian Institution
Washington, D.C.

Acknowledgements

The Awards in the Visual Arts program, its corporate and institutional sponsors, gratefully acknowledge the assistance of the staff in the curator's office, in the registrar's office, and in the exhibition design department at the National Museum of American Art for making this exhibition possible. Program administrators would like to recognize the generosity of individuals who loaned works for the exhibition: Mr. and Mrs. Don Marshall and Dr. Jerah Johnson of New Orleans; Ida and Hugh Kohlmeyer of Metairie, Louisiana; Jay Richardson Massey of Philadelphia; Stephen Acronico of Santa Barbara, California; and Mr. and Mrs. Robert Shapiro of New York. Loans of works from the National Museum of American Art, the Dallas Museum of Fine Arts, The Detroit Institute of Arts, the Museum of Art of the University of Iowa and The Equitable Life Assurance Society of the United States are also acknowledged. Special recognition is due the commercial galleries—Feigenson Gallery in Detroit, Galerie Jules Laforgue in New Orleans, Brooke Alexander, Inc. in New York, and the L.A. Louver Gallery in Venice, California, which assisted in locating and loaning works for the exhibition. The AVA Program recognizes the contributions of time and the loans of work by the ten fellowship recipients without whose cooperation this exhibition would not be possible.

STATE LIBRARY OF NORTH CAROLINA



3 3091 00778 3095

